

World Heritage Series

OLD GOA



ARCHAEOLOGICAL SURVEY OF INDIA

World Heritage Series

OLD GOA

This is part of a series of guidebooks published by the Archaeological Survey of India to showcase World Heritage Sites in India. A UNESCO-designated World Heritage Site, Old Goa or Velha Goa, is famed for its churches and convents.

Although Christianity came to India with the arrival of St. Thomas in the first century AD, it was the Portuguese who firmly implanted the faith in this land in the sixteenth century. After the conquest of Goa in 1510, the Portuguese began studding the land with churches and convents. The architects responsible for building these monuments were inspired by the architectural styles then prevalent in Europe.

The magnificent monuments in Goa served an additional evangelical purpose by inspiring awe and reverence in the new converts.

Among the most significant churches in Old Goa is the Basilica of Bom Jesus, which houses the mausoleum of Goa's patron saint, Francis Xavier. The largest church in Goa, the impressive Sé Cathedral is architecturally Portuguese-Gothic in style, the exterior being Tuscan and the interior Corinthian.

Old Goa is today a quiet and charming place, far from the madding crowd of the capital at Panaji. Its incredible cultural heritage adds to its popularity as a tourist destination.

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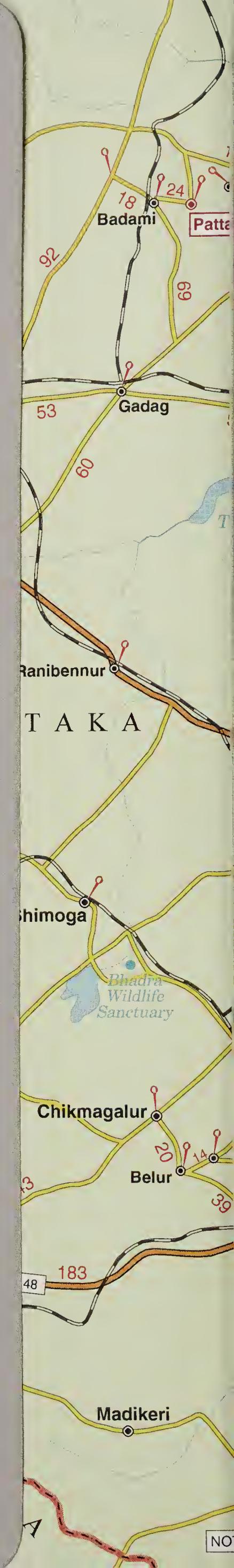
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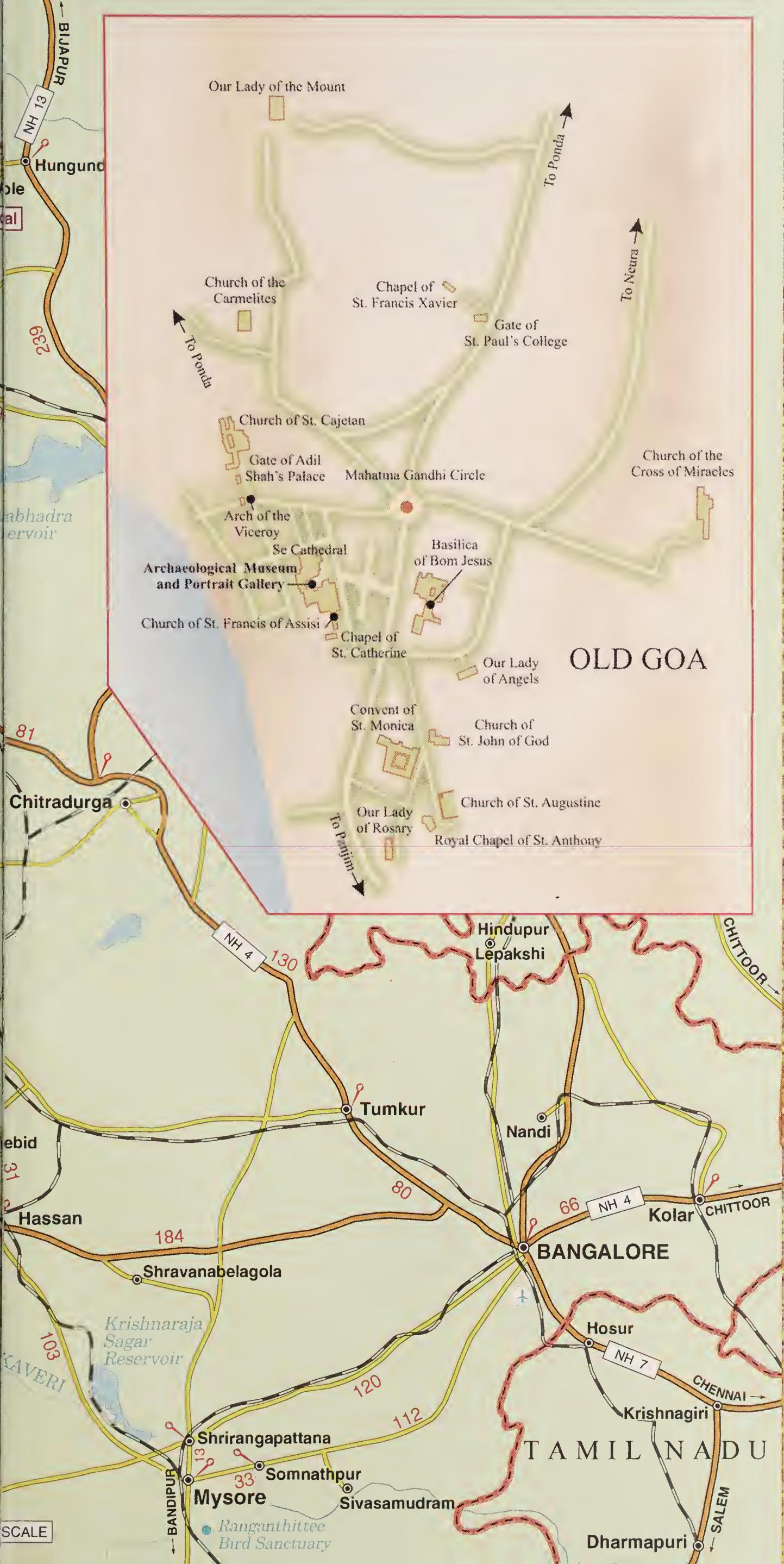
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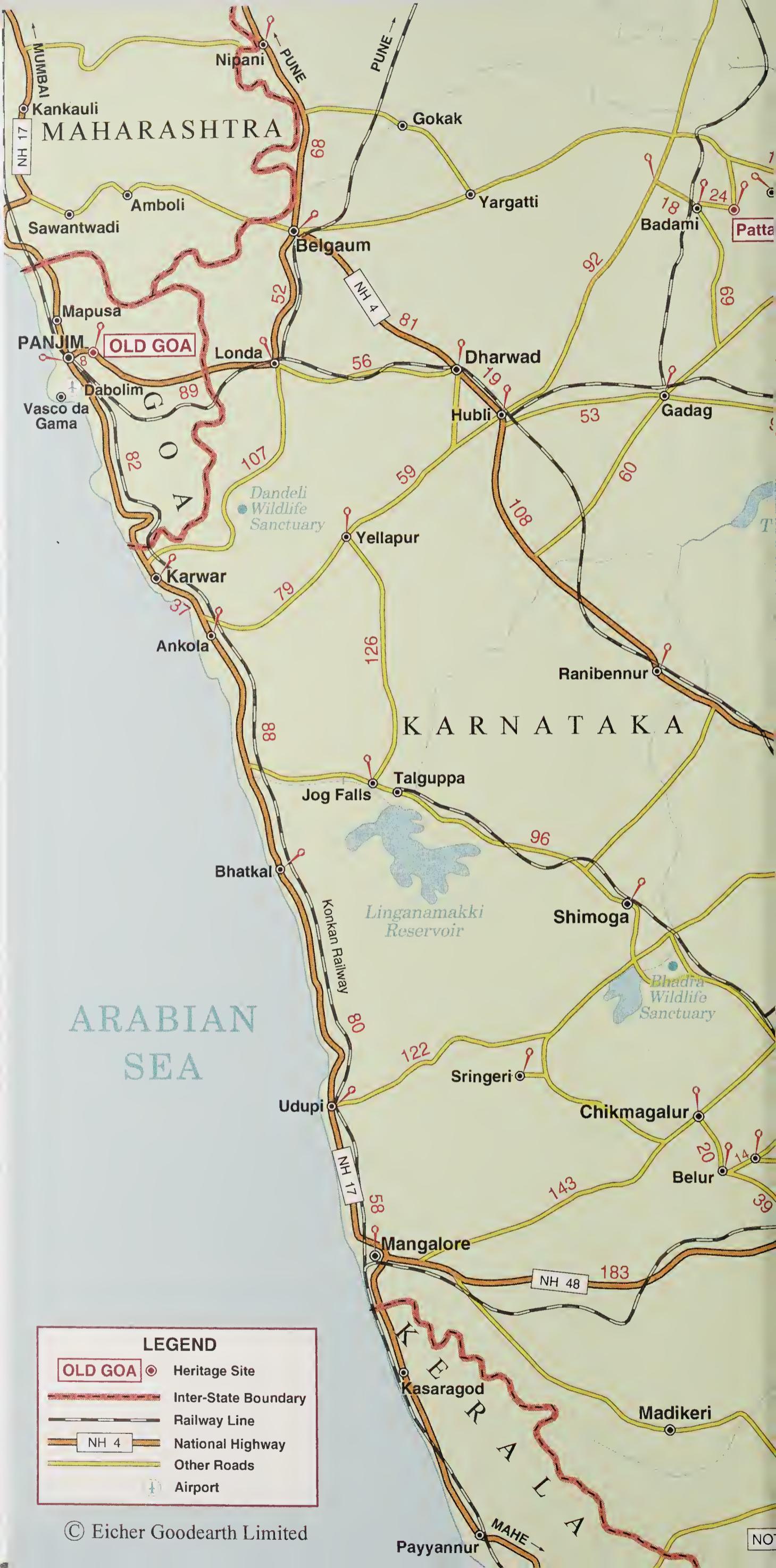
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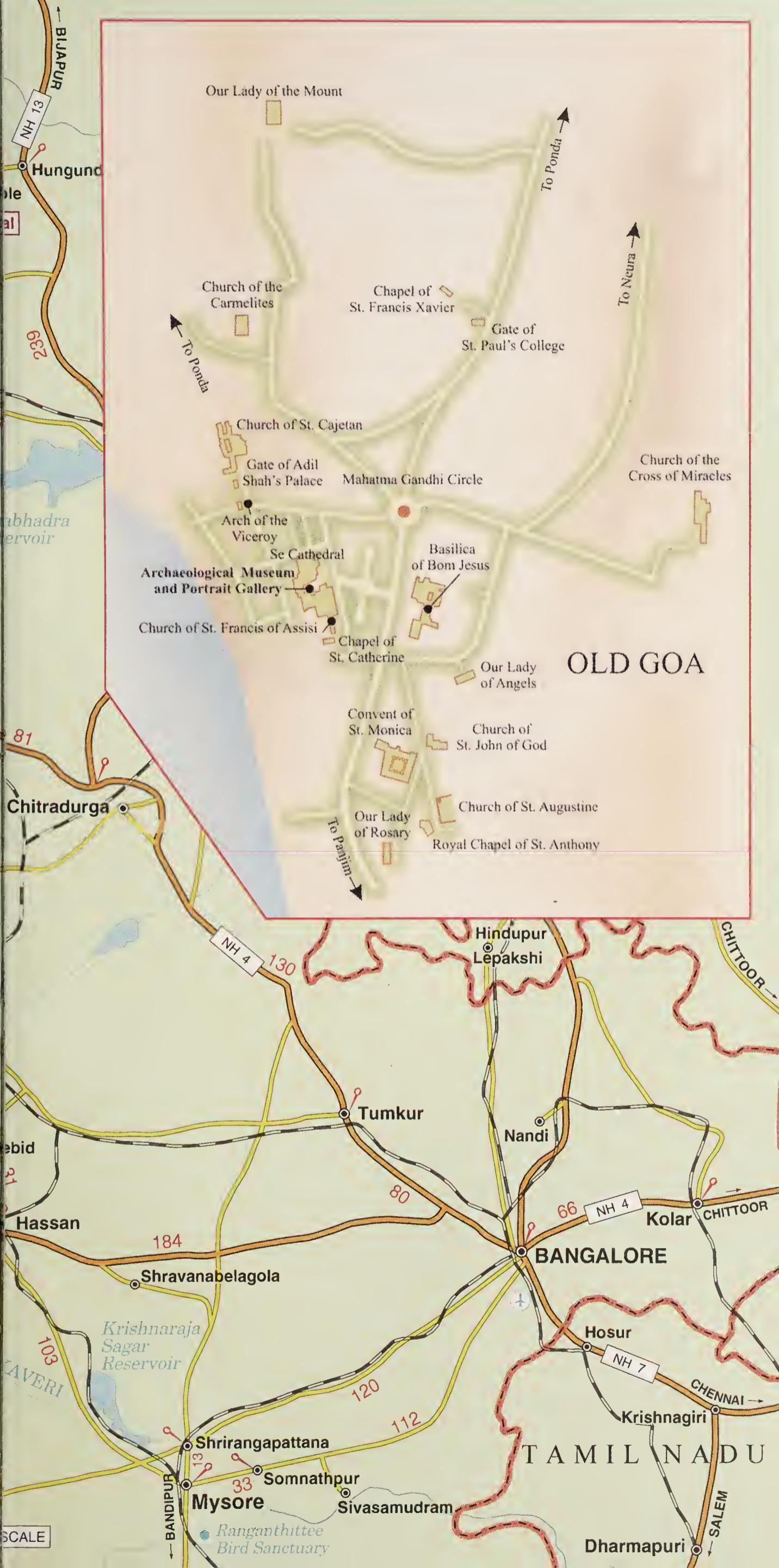
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OLD GOA









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World Heritage Series

OLD GOA

S.Rajagopalan



प्रलक्षीतिमपावृणु

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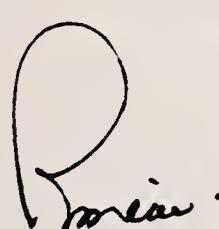


Old Goa

This guide to Old Goa is an account on the architectural masterpieces in the form of cathedrals, churches, chapels and convents for which Old Goa (Velha Goa) is famous. These were built between the sixteenth and seventeenth centuries AD in laterite and lime-plaster. Among these the most fascinating ones are Sé Cathedral, Church and Convent of St. Francis of Assisi, Church of St. Cajetan, Chapel of St. Catherine, Basilica of Bom Jesus, Church of Our Lady of the Rosary and Church of St. Augustine.

Basilica of Bom Jesus, enshrining the mortal remains of St. Xavier, is an imposing edifice with Ionic, Doric and Corinthian pilastered façade. The Church of St. Cajetan is also another impressive building modelled on St. Peter's Church in Rome. Also notable is Sé Cathedral, which is an example of Renaissance architecture with Corinthian columns at its portals, Tuscan exterior and the barrel vault above the nave. The paintings in the churches were done on wooden borders and fixed between the panels having floral designs as in the chapels housing the tomb of St. Xavier, the arches above the altars in the transept of the Church of St. Francis of Assisi. Apart from a few statues in stone, there are some carved delicately in wood, depicting the saints, Mother Mary and Jesus on the Cross, painted to adorn the altars.

Venture beyond the palm-fringed beaches of Goa and discover the most enduring landmarks of this heritage, *viz.*, the churches and convents of Old Goa.

A handwritten signature in black ink, appearing to read 'R.C. Misra'.

R.C. Misra
Director General (I/C)
Archaeological Survey of India



General Information

Old Goa, also known as Velha Goa (Lat. $15^{\circ}33'$ North; Long. $73^{\circ}15'$), lies 10 km to the east of Panaji, the capital of the state of Goa. Apart from its world-famous beaches, Old Goa has a magnificent group of churches dating from the sixteenth century onwards. The architectural styles then prevalent in Europe, be it the Classical, the Baroque or the Manuline, are reflected in the construction of these churches.

The Church of St. Augustine with its Corinthian columns and colossal bell tower, the Church and Convent of St. Francis of Assisi with its ornamented entrance, trefoil arch and rib-vaulted nave reminiscent of the Gothic style, the Basilica of Bom Jesus with its façade decorated with Ionic, Doric and Corinthian pilasters and the Sé Cathedral with its Tuscan exterior and the Corinthian columns at its portals are a few of the stately monuments of Old Goa.

The monuments of Old Goa are open to public between 8.30 am and 5.30 pm on all days including public, state and national holidays. The Archaeological Museum is open between 10.00 am to 5.00 pm on all days, excluding Fridays.



There is no entry fee for the monuments, but those above 15 years of age are charged Rs 5 to enter the Museum. The ASI Director General's permission is required for taking photographs of the museum artefacts. However, still photography, without the use of tripod, is allowed in the monuments.

The nearest international airport is located at Dabolim, 32 km from Panaji. Most domestic airlines operate direct flights from Goa to Delhi, Mumbai, Bangalore and Chennai. Private chartered airlines from international destinations also land here. The nearest railhead at Vasco da Gama, 35 km from Panaji, has daily trains to and from Delhi and Mumbai. Konkan Railway has a station at Karmali, close to Panaji.

Old Goa is connected by excellent bus services to Panaji, which lies on the National Highway (NH 4A) leading to Ponda and onwards to Belgaum and Hubli. Long-distance and local buses leave from the Kadamba Bus Terminal in Panaji for Mumbai, Bangalore, Hampi and other destinations. There is the Tourist Hotel run by the Goa Tourism Development Corporation in Old Goa. However, Panaji offers a large variety of hotels to choose from.

GTDC Information Counter
Kadamba Bus Stand
Ph : 0832-225620
Timings:
9.30 am - 5 pm

Govt of India Tourist Office
Church Square
Ph : 0832-2223412
Timings:
9.30 am - 6 pm
(Mon-Fri)

Introduction

Short History

The area around Old Goa extending to 3800 sq km between the Western Ghats and the Arabian Sea, with the Sawantwadi Ghats and North Canara forming respectively the northern and southern boundaries, is now known as Goa. The name is derived from 'Gomanta' referred to in *Bhīshmaparva* of the *Mahābhārata*, *Harivamśa* and *Skandapurāṇa*. In ancient times, this land was known variously as Gomāñchala, Gomanta, Gopakapura and Gove. Ptoṇy, the Greek geographer of the second century AD mentions 'Kouba', which is identified with this place, while the Arabs referred to it as Sindābur or Sandābūr.

According to tradition, Paraśurāma reclaimed this land from the sea and settled the Aryans, who accompanied him, on the banks of the rivers Gomatī and Aghanāśinī, as the Mandovi and the Zuari were then called.



The ancient history of Goa starts in the third century BC when it formed part of the Mauryan empire. It was ruled by the Sātavāhanas of Kolhapur in the beginning of the Christian era.

The Bhoja dynasty, with its capital at Chandrapur, modern Chandor, ruled this area in the fourth century AD.

In the sixth century, king Anirjitaravarman, ruling from Kumāradvīpa (present Kumbarjuva), held sway over this land. Goa passed under the Chālukyas of Badami from AD 580 to 750 and later, till the end of the thirteenth century, was successively ruled by the Sīlahāras and the Kadambas as nominal feudatories, respectively of the Rāshtrakūtas and the Western Chālukyas of Kalyāṇi.

In the beginning of the eleventh century, the Kadambas of Goa under Shāshthadeva (AD 1005-1050), extended their authority over the whole of Goa vanquishing the Sīlahāras.



Their capital was moved from Chandor to Goāpuri (Goa Velha) in about AD 1052 and in the reign of Jayakeśi I (AD 1050-1080), Goāpuri grew into a great commercial centre having trade relations with countries far and near. The maritime supremacy of the Kadambas reached new heights. Brāhmaṇical religion and Jainism flourished under the patronage of the Kadambas during this period.

In the thirteenth century, the territory was administered by ministers appointed by the Yādavas who reduced the Kadambas into nominal rulers. The most notable among the ministers was Hemādri serving under the Yādava king Rāmachandra (about AD 1271). Of the many temples traditionally attributed to him, the temple of Śrī Mahādeva at Tambdi (Surla) is the only extant specimen of Kadamba-Yādava architecture of the thirteenth century.

The Kadambas enjoyed a brief spell of independence when the controlling grip of the Yādavas vanished with their defeat at the hands of the Delhi Sultanate. Malik Kāfur, the general of Alau'd Dīn Khalji, on his onward march to south, leaving death and destruction behind, did not spare the Konkan. Kāmadeva, the last of the Kadambas, abandoned Goāpuri and took refuge in Chandor, the erstwhile capital of the Kadambas, where he built a fort. What was left of the grandeur of the Kadambas completely ended when the army of Muḥammad bin Tughlaq attacked Chandor and razed it to the ground.

Goa became a part of the Vijayanagara kingdom by the fourteenth century. Arabian horses were imported at the harbours in Goa by the Vijayanagara kings to strengthen their cavalry.

In 1469, Goa passed under the Bahmanī Sultāns of Gulburga when Mahmūd Gāwān, a general of Muḥammad III (1463-1482) conquered the Konkan area. With the break-up of the Bahmanī dynasty, it became a part of the kingdom of the 'Ādil Shāhis of Bijapur in 1488. During their rule Ilā or Velha Goa became a prosperous city and was virtually the second capital of the Bijapur Sultāns.

Below:
Detail of a
hero-stone
with a royal
personage
sitting on
a throne
(Fourteenth
century AD)
ASI Museum
Old Goa



Following the landing of Vasco da Gama at Calicut in 1498, the Portuguese established their trading station at Cochin. The opposition they met from the Zamorin of Calicut combined with the competition in trade offered by the Arabs, compelled the Portuguese to look out for a permanent base from where they could control the seas. Goa, with its natural harbours and navigable rivers provided the answer.

In 1510, Afonso de Albuquerque, after a futile attempt at holding the city of Goa (Old Goa), succeeded in driving out the forces of Ismā'īl Ādil Shāh (1510-1534), the Sultān of Bijapur. In the seventeenth century the Portuguese extended their control over Bardez and Salcete.

The Marathas under Šivājī built up a strong fleet and harassed the Portuguese on the sea, while his army overran Bardez. Sambhājī, his son, threatened at the very gates of the city of (Old) Goa, had to give up the siege to meet the Mughals. The Marathas failed to retain their kingdom against the English, and the Portuguese by virtue of their treaty relations with the latter continued to rule over Goa, Daman, Diu and Nagar Haveli. In 1954, Nagar Haveli was liberated and in 1961, Goa, with Daman and Diu, merged with the Indian Union.

In this span of about a thousand years, beginning from the ninth century, the rulers embellished Goa with temples, mosques and churches.

Of the three cities, Chandrapura (Chandor), Goāpurī (Goa Velha) and the city of Goa (Old Goa), which had served as capitals at different periods, the last named attained considerable fame rivalling Rome in splendour.

The cultural history of Old Goa can be traced back to the eleventh century when the Kadambas established a *brahmapurī* in this part. Later, the city flourished as one of the principal emporia of trade on the western coast of India. Ibn Battūṭa, who visited Goa in AD 1342, refers to this city in his account of his voyage down the western coast.

Of the many travellers who have left behind eyewitness accounts is Duarte Barbosa, who, while describing the city on the eve of the Portuguese conquest in the sixteenth century, says that the city was very large with lofty edifices, including temples and mosques, streets and squares, surrounded by fort walls and towers. Of the buildings, the most conspicuous was the palace of Ādil Shāh.

With the advent of the Portuguese, both public and private buildings began to be erected. The wide moat surrounding the fort walls was filled up and the city began to grow in size. In 1543, an epidemic broke out sweeping away a part of the population estimated at two lakhs. When the epidemic was over, the city grew once again. Churches of lofty dimensions attached with equally large convents were built by the various religious orders who settled down in Goa under royal mandates.

The Franciscans were the earliest to arrive, followed by other religious orders. The failure of the Portuguese in holding their maritime supremacy by the end of the sixteenth century led to their demoralization leaving an adverse effect on the city which started losing its grandeur. Added to this, in 1635, an epidemic of unprecedented magnitude struck the populace from which the city gradually recovered. Philip Baldaeus, a Dutchman visiting the city about 1672, wrote that there were shops full of silks, porcelain and other articles along the principal road, and slaves could be seen being sold by auction as before. Another traveller, Dellen, speaks of the terror caused by the Inquisition. Subsequently, the city deteriorated, population decreased and houses fell into decay for want of resources and maintenance.

Portuguese Viceroy, Count of Alvor's plans to shift the capital from this city to Marmagoa in 1702 failed due to lack of resources and architects. The Viceroy had shifted his residence in 1695 to Panelim on the outskirts of this city and thence, in 1759, to the erstwhile palace of 'Ādil Shāh at Panaji (the present Secretariat), which officially became the administrative capital in 1843. The transfer of the seat of power and the repressive religious policy pursued by the Government, forcing the eviction of many religious orders in 1835, led to the desertion of the city. Velha Goa turned into a desolate small village, with huge buildings standing mute testimony to its glorious contribution to the culture and history of this land.

Recent Explorations

During the course of explorations, a lower Palaeolithic site at Shigao on the Dudhasagar river was located from where a unifacial chopper was found.

Open campsites of the middle Palaeolithic period were located at Arali and Fatorpa. The former site, situated on a plateau, about a kilometre away from the sea-shore, is fairly extensive. The industry, on quartz, is characterized by irregular cores, arrow-heads, awls, points, scrapers and a few blades on short thick flakes.

Upper Palaeolithic open-air sites were discovered in the river valleys of Chapora, Mandovi, Dudhasagar and the upper reaches of Rachol. The industry, chiefly on quartz and only occasionally on black chert, is characterized by fluted cores, blades and blade-flakes, lunates, awls, points, burins and scrapers. The sites of this category were often located on the hill-plateau or flat area at the base of the hills.

Brāhmaṇical caves, excavated in laterite rock, were found at Naroa and Surla in Taluk Digholi and Karanjale, Pissurlem, and Sonal in Taluk Valpoi. The cave at Pissurlem and Surla seem to belong to *circa* sixth-seventh century AD, while those at Karanjale and Sonal, on the banks of the river Mahadai, belong to a much later date. Temple ruins and sculptures of the medieval period were noticed mostly on the lower reaches of river Rachol.

The sides of the water tank at Naroa, situated near the ancient mound, are carved with miniature temples. The plinth of some of the temples at Gulli and at Karanjale were found to have been built during the medieval period, while the superstructure was constructed during nineteenth century AD. The well-preserved Saptakotesvara-Mahadeva temple at Opa, originally built during the medieval times, was reconstructed later.

Besides, hero-stones of the medieval period were found at Amona, Bally, Betakai, Collem, Lamgao, Molcarnem and Verdi and mutilated Jaina *tirthankara* images at Cotombi and Gaundongrem.

Art and Architecture

For the Portuguese of the fifteenth and sixteenth centuries, politics and religion went hand in hand. Any conquest or colonization was done with religious zeal. They regarded themselves as the instruments of God on the mission of propagation of the Catholic faith all over the world.

The zeal with which they originally started in Europe to check the Mongols and later the Arabs, acquired a new significance with the knowledge they obtained of distant lands that each hazardous exploration brought to light. Each conquest or colonization of land was followed by the settlement of Latin missions for conversion of the natives to the Christian faith.



Though Christianity had come to India traditionally with the arrival of the apostle St. Thomas, followed by the Syrian Christians on the Malabar coast, the Portuguese gave the necessary royal backing to Christianity so that it took firm roots in the soil of Goa. The Franciscans were the earliest to arrive in Goa in 1517, and many other religious orders like the Carmelites, Augustinians, Dominicans, Jesuits and others followed suit, establishing convents and churches. Even though belonging to different nations in Europe, they were impelled in their work by the same ideal of extending the spiritual kingdom of Jesus. It was, therefore, natural that styles of art and architecture that were prevalent in Europe at that time influenced the artistic and architectural creations in Goa.

Above:
Statue of Our
Lady of Good
Hope with
infant Jesus,
Basilica of
Bom Jesus

In the beginning of the seventeenth century, to which period the construction of most of the extant churches in Old Goa can be ascribed, the movement of the Renaissance in Europe was in its last stages, gradually giving way to Baroque. The Renaissance movement, which commenced in Italy in the fifteenth century with the conscious and ardent revival of the arts of the ancient world, with the particular employment of the classic Roman 'Orders' – Tuscan, Doric, Ionic, Corinthian and Composite – unbridled by set principles of norms and rules, soon came to be standardized, thus going against the very spirit of the movement. The Baroque style, often expressed in sinuous frontages, overburdened decorations, with absolute disregard of well-laid principles of construction, came to be introduced as a natural reaction against standardization.

Twisted shafts, with broken cornices surmounted by clumsy curved pediments, huge wavy scrolls and flying figures in unimaginable places and exaggerated interior decorations with intricate details of ornamentation emphasized by gilding and accompanied by sculptured figures, were the other salient features of the Baroque style which had taken a firm grip in Italy, thereafter spreading to other parts of Europe. The architects responsible for the construction of the churches at Old Goa looked for inspiration to the Italian architects. Imitations of those churches in Rome, which had a touch of the Renaissance with Baroque confined to the interior, sprang up.



The Church of St. Cajetan is modelled on the original design of St. Peter's Church in Rome. The Church of Bom Jesus with its façade decorated with Ionic, Doric and Corinthian pilasters shows the application of the Classical Order. The Sé Cathedral, with its Tuscan exterior, the Corinthian columns at its portals, the raised platform with steps leading to the entrance, the barrel vault above the nave, is yet another example of the Renaissance. Baroque style with its heavy ornamentation and gilded work had also found its way, as seen in the altars of these churches which also served to make the required impact of awe and reverence on the minds of the new converts whom these churches were meant to serve.

Above:
Church of
St. Cajetan



Above:
Corinthian pillar
capital, Basilica
of Bom Jesus

The Manuline style of architecture prevalent in Portugal in the sixteenth century failed to make any headway as this style with windows nearer to the ceiling, was not found suitable for the tropical climate of Goa. The Church of Our Lady of the Rosary, the earliest among the existing churches here, was built in Manuline style as an experimental measure. The ornamented entrance of the Church of St. Francis of Assisi is also in Manuline style. Its trefoil arch and double mouldings are suggestive of the sailor's rope; it has also floral decorations in between, besides the Portuguese national insignia with a crown on top. The ribbed vaults, a feature of Gothic architecture, are also retained in this church, perhaps as a forerunner to the revival of the Gothic style by the end of the seventeenth century.

All the churches in Old Goa are built either wholly or largely of locally available laterite of reddish shade. Basalt, brought from outside Goa, perhaps from Bassein, was used in the making of pilasters and columns to decorate the façades. The laterite, being not so strong and durable as basalt, was protected from weather by a coating of lime-plaster.

Though the churches were the efforts of different religious orders, they are similar on plan in so far as the various components like the belfry, altars, choir, sacristy, etc., are concerned; yet they differ in some details like respective locations of these components in each church as well as in their dimensions. The buildings are oblong except the Basilica of Bom Jesus, which is cruciform on plan. However, an illusion of a cruciform design in the interior is created in the other churches by the absence of chapels in the transepts while the chapels run alongside the naves or aisles, with interior buttress walls separating each chapel from the other.

Though the churches were modelled on the European ones they are marked by certain limitations due to climate, availability of materials, labour and artisans. In a place like Goa, where the monsoon is severe, the arcades and large portals that afford little protection were dispensed with. Instead, the use of decorated wooden planks, reducing the size of the entrances, was resorted to. The lime-plaster needed to protect the laterite structure had to be repeated frequently keeping the building in a state of constant repair. Failure to replaster in the face of the heavy monsoon meant complete deterioration of the building. When buildings like the College of St. Paul and the Church of St. Augustine were abandoned they were soon reduced to ruins.

The architects were foreigners but the artisans were local people. This is evident in the floral decorations on the interior walls, notably in the Church of St. Francis of Assisi. In the Church of Our Lady of the Rosary is an intricately carved cenotaph on one side of the main altar, bearing influence of the Bijapur style. It also closely resembles tombstones of Gujarat.

Paintings

The paintings in the churches were done on wooden boards and fixed between panels having floral designs as in the chapel housing the tomb of St. Xavier, in the arches above the altars in the transept of the Sé Cathedral and in the nave on either side of the main altar in the Church of St. Francis of Assisi.



Above:

Floral designs on the walls of the Church of St. Francis of Assisi

These paintings are after the Italian School, being poor imitations of the canvas paintings of the West, drawn by the local artists who were supervised and assisted by the Italians. The paintings thus produced show that the Indian artists were working under constraint. However, in the frescoes

showing floral designs in the Church of St. Francis of Assisi, the artist excelled himself as he was following an age-old tradition. The arabesque designs on the walls reveal traces of Islamic art and might not have been altogether foreign to the local artists. However, these designs could also have been inspired by the prevalence of the Mudejar art style, which is a hybrid of the Islamic and Gothic art that evolved in Portugal and Spain. The few canvas paintings hung in the churches were painted in the West and brought here. The subject matter of the paintings on wood includes either scenes from the Holy Bible or incidents from the lives of the saints.

Sculpture

Excluding a few statues, which are in stone, the statuary is mostly in wood, delicately carved and painted to adorn the various altars. They depict mostly the various saints, Mother Mary and Jesus from the Cross. They are beautiful imitations of Western art executed by local artists.

Below:
Altar of Our
Lady of Doloures



Monuments

The ancient grandeur of this city cannot be adequately visualized as most of the buildings of importance have now totally disappeared leaving only traces of their existence. On the eve of the Portuguese conquest, the city was protected by ramparts which enclosed, among other buildings, the palace of 'Ādil Shāh in the vicinity of the Church of St. Cajetan and a mosque on the ruins of which the College of St. Paul was built.

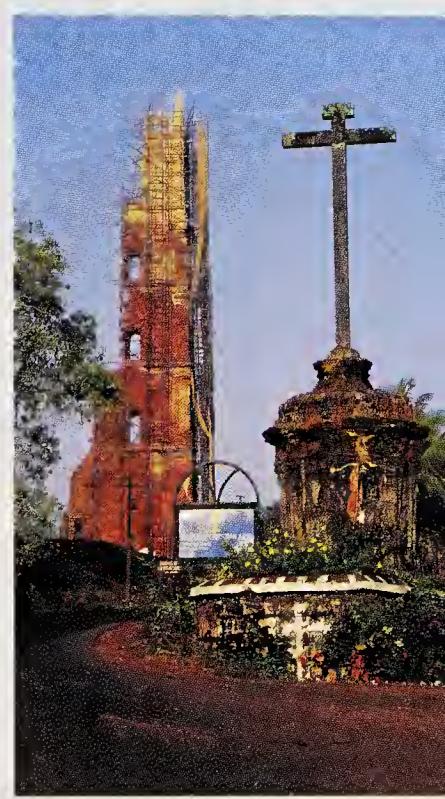
Afonso de Albuquerque had built a church dedicated to St. Catherine across the road from the present Sé Cathedral. The church was made of mud and covered with straw.



Right:
Church complex
with Church of
St. Francis of
Assissi and
Sé Cathedral

Close to it were the Senate and the Palace of the Inquisition. On the western side along the river Mandovi, was the Arsenal, which included, besides the docks, various important public establishments like the Mint and Gunfoundry. The Royal Hospital was near the Arsenal, while another Hospital of St. Lazarus was on the eastern borders of the city. Unfortunately, nothing except heaps of debris or mounds exist of these grand edifices.

It is, however, gratifying that there are still many buildings extant, of which the more notable ones are described, and some of which are protected by the Archaeological Survey of India.



*Above:
Tower of
St. Augustine*





Above:
Sé Cathedral

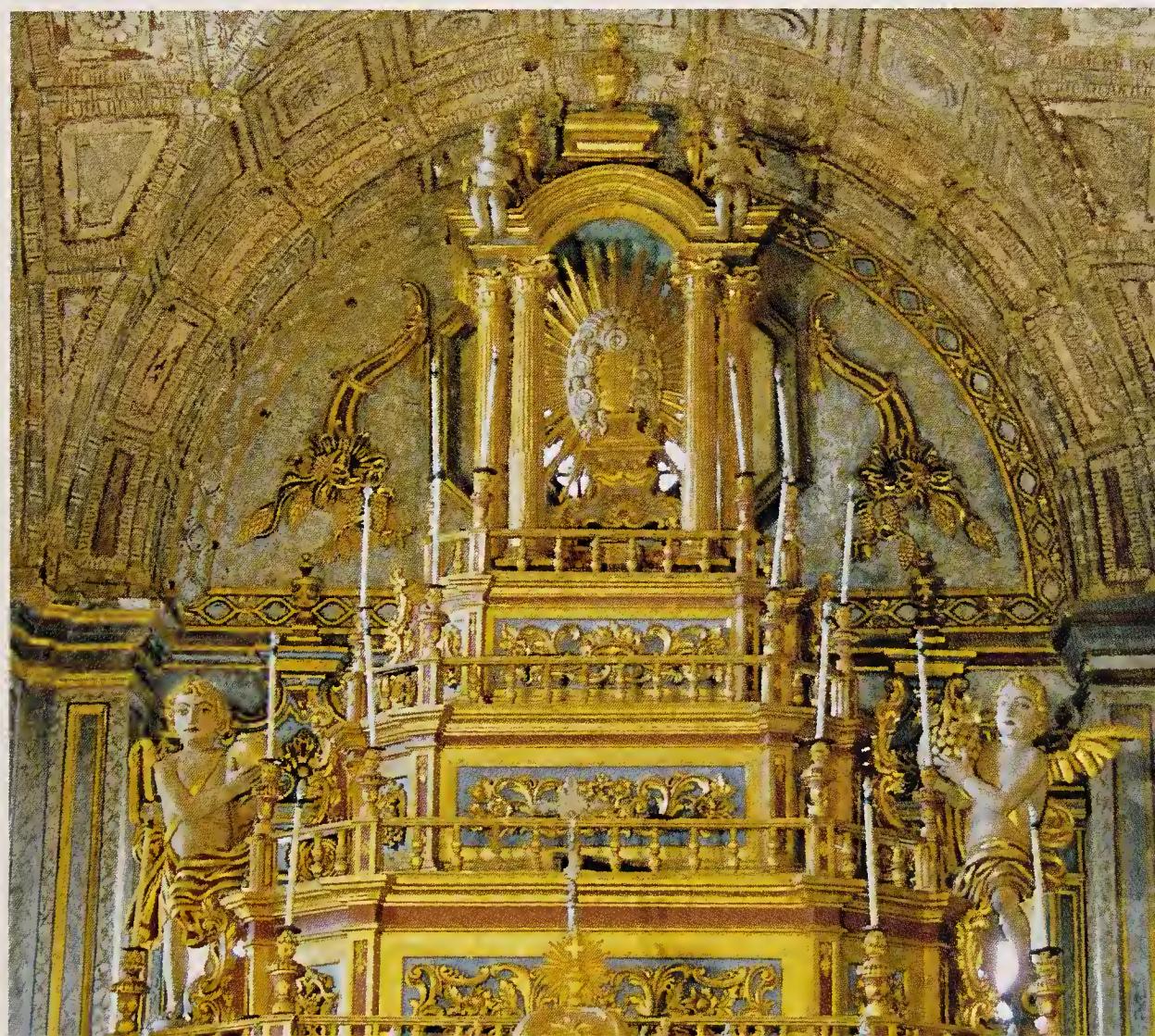
Sé Cathedral

This is the largest church among the group, and measures 35.36 m high on the façade, 76.2 m long and 55.16 m wide. Built on a raised plinth of laterite, covered with lime-plaster, the church has, besides the main altar, eight chapels alongside the aisles and six altars in the transept. There is a long nave, two aisles and a transept. A bell tower is located to the southern side of the façade. The nave is barrel-vaulted while the crossing is rib-vaulted. The vault in the nave and the choir are supported by massive pillars, while the chapels on either side are separated by internal buttresses.

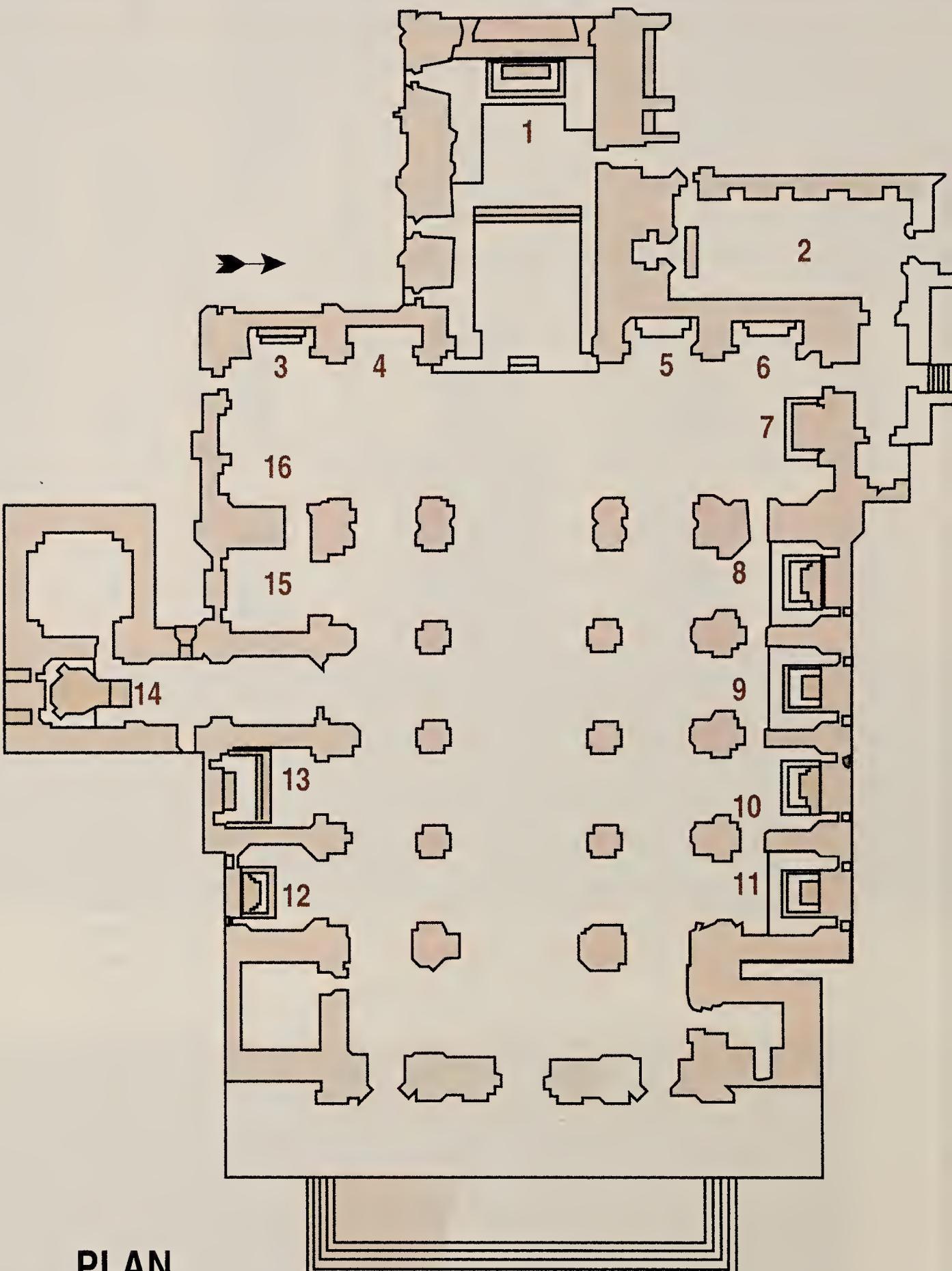
The building is oblong on plan, but has a cruciform layout in the interior. Architecturally, Portuguese-Gothic in style, the exterior of the building is Tuscan and the interior Corinthian. There was a tower on the northern side of the façade, corresponding to the one on the southern side, which collapsed in 1776. The bell in the existing tower is often referred to as the 'Golden Bell' on account of its rich sound immortalized in a Portuguese poem.

The main entrance in the façade has Corinthian columns on plinths supporting a pediment containing an inscription in Latin. The inscription records that in 1562, in the reign of King Dom Sebastiao (AD 1557-1578), this Cathedral was ordered to be erected, the Archbishops and the primates being administrators and that the succeeding kings continued the same at the cost of the Royal Treasury.

Below:
Gilded altar of
the Blessed
Sacrament



SÉ CATHEDRAL



PLAN

1 Main Altar	9 Chapel of the Cross of Miracles
2 Sacristy	10 Chapel of St. Bernard
3 Altar of Our Lady of Three Necessities	11 Chapel of St. Anthony
4 Altar of Our Lady of Hope	12 Chapel of Our Lady of Virtues
5 Altar of St. Peter	13 Chapel of St. Sebastian
6 Chapel of St. Doloures	14 Chapel of the Blessed Sacrament
7 Altar of St. Anne	15 Chapel of Our Lady of Life
8 Chapel of the Holy Ghost	16 Altar of Our Lady of Sorrows

Inserted into the two columns supporting the choir are two marble basins having the statues of St. Francis Xavier, while to the right is a chamber containing the baptismal font made in 1532, perhaps brought from the old Cathedral. A large painting of St. Christopher is hung beneath the choir. As one enters, to the left, are four chapels dedicated to Our Lady of Virtues, St. Sebastian, the Blessed Sacrament and Our Lady of Life. To the right, again, are four chapels dedicated to St. Anthony, St. Bernard, the Cross of Miracles and the Holy Ghost.

Below:
Chapel
of the
Holy Ghost





Of these, the chapels of the Blessed Sacrament and the Cross of Miracles are provided with perforated wooden screens, having a high degree of filigree carving which has transformed wood into the most delicate insinuations of foliage. In the nave are two wooden pulpits projecting from two columns on the right. In the transept are six altars, three on either side of the main altar.

The altars on the right side are those of St. Anna, Our Lady of Doloures and St. Peter, while those on the left are those of Our Lady of Sorrows, Our Lady of Three Necessities and Our Lady of Hope. The arches accommodating four of these altars are decorated with paintings depicting scenes from the lives of the saints.

The main altar is dedicated to St. Catherine of Alexandria. The richly gilded panel shows the martyrdom of the Saint. On either side of the nave is a niche in which are kept the wooden statues of St. Paul and St. Peter. In the nave, near the altar, to the right is a projecting gallery on which is kept an eighteenth century organ. There are seats for the canon and a throne for the Archbishop in the nave. There is also a richly-carved ebony stand which was originally in the Church of St. Francis of Assisi.

To the right is a door that leads to the sacristy, which is a barrel-vaulted structure with a gilded altar showing a church modelled after St. Peter's Church in Rome.

Left:
Main Altar,
Sé Cathedral



Above:
**Chapel of
the Cross of
Miracles**

There are also paintings depicting scenes from the life of St. Catherine, besides chests of drawers containing various robes worn on ceremonial occasions.

This church remained under construction for nearly three-fourths of a century beginning from 1562. The main body of the church was completed in 1619 and the altars in 1652. The cathedral was built by the Portuguese Government for the Dominicans out of the sale proceeds of the property that escheated to the Government.

Conservation work at Sé Cathedral was undertaken for many years by ASI's Mini Circle, Goa. The dilapidated structure in the residential complex was constructed with seasoned laterite stones in combination mortar. In addition, laterite stones were used to repair the northern bell tower. Teakwood doors and windows were fixed to the ancillary structure in the residential complex of the church. The decorated pillar base mouldings were replastered. The decayed wooden beams, rafters and ceiling planks of the roof above the main altar on the north-west were replaced. A faulty design in the basic structure of the Sé Cathedral was rectified. The old and decayed windows through which rainwater entered the church were replaced and welded mesh fixed. The damaged walls inside the southern bell tower were deplastered and replastered with combination lime mortar mixed with acrylic resin (nafafil). The walls were white-washed as per the original.

The wooden ceiling of both the northern and southern aisles, which had been damaged, was replaced. The exposed reinforced rods were given a protective coating and plastered as per the original. The plaster over the ceiling and walls of the transepts had weakened and these walls were deplastered and fresh lime-plaster was applied. The exterior walls were painted with waterproof cement paint. The ancient retaining wall built of laterite stones on the northern and eastern sides had been damaged due to vegetational growth and decomposition of stones. The same was reconstructed.



Above:
Church of
St. Francis
of Assisi

Convent and Church of St. Francis of Assisi

To the west of Sé Cathedral is the former palace of the Archbishop that connects Sé Cathedral to Convent and Church of St. Francis of Assisi.

The structure is built of laterite blocks and is lime-plastered. The church faces west and has a nave with three chapels on either side, a choir, two altars in the transept and a main altar. To the north of the main altar is a belfry and a sacristy. The convent, which forms an annexure to the church, now houses ASI's museum.

The exterior of the church is of Tuscan Order while the main entrance is in Manuline style. The main altar is Baroque with Corinthian features. There are no aisles but only a nave, which is rib-vaulted. The internal buttress walls, separating the chapels and supporting the gallery on top, have frescoes showing intricate floral designs. In a niche on the façade, stands a statue of St. Michael.

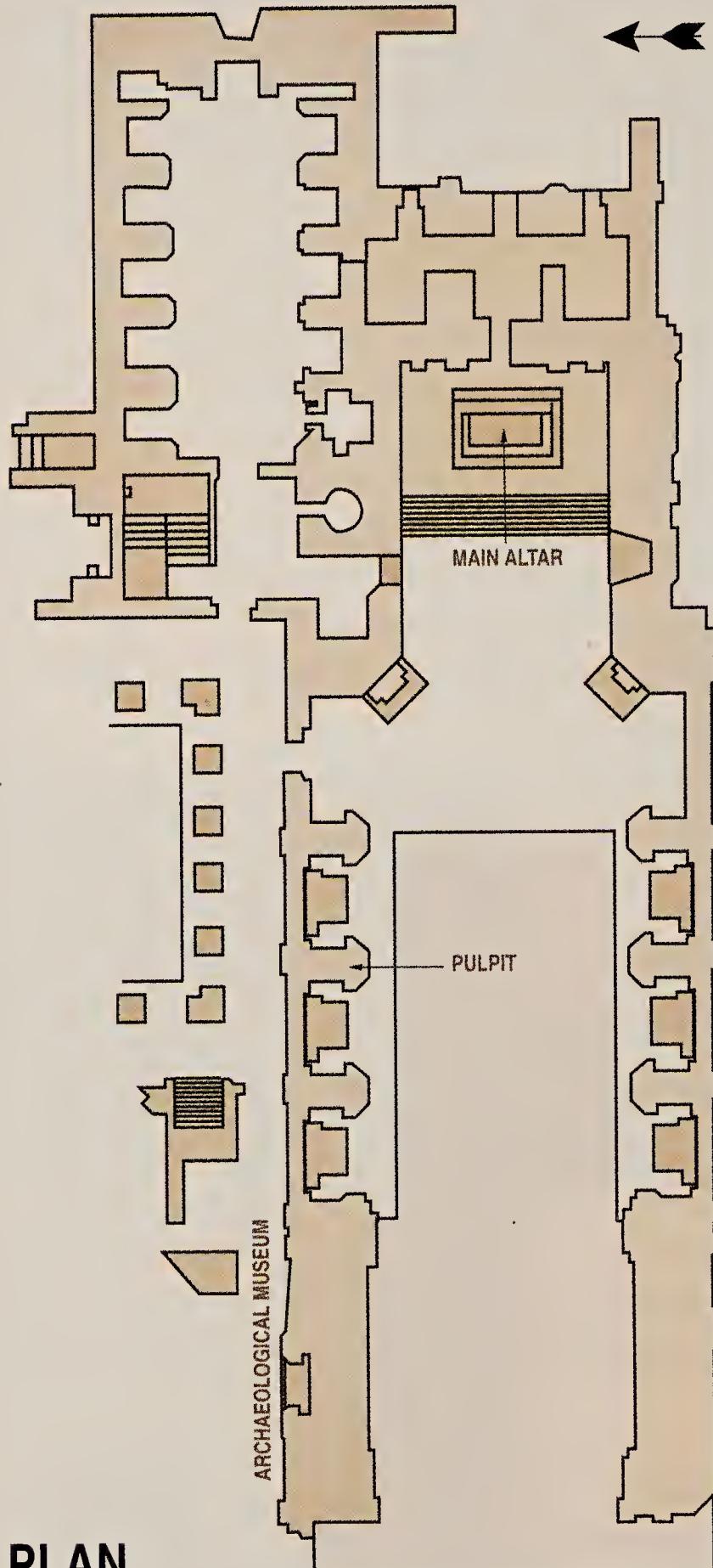
One of the chapels once contained the statue of Our Lady of Miracles brought from Jaffna in Sri Lanka. A wooden statue of St. Francis of Assisi adorns a pedestal bearing the insignia of the Franciscans.

A wooden pulpit, richly carved with floral designs is to the left, as one enters. Beneath a ribbed vault with frescoes showing floral decorations, is the main altar, which is gilded and has a richly-carved niche with a tabernacle supported by the four evangelists.

Below:
Main altar,
Church of
St. Francis of
Assisi



CHURCH OF ST. FRANCIS OF ASSISI



The tabernacle was used for displaying the Holy Sacrament. Above the tabernacle, in the main altar, is a large statue of St. Francis of Assisi and an equally large statue of Jesus on the Cross. Beneath the two figures are inscribed the three vows of the Saint – poverty, humility and obedience.

On either side of the main altar, in the nave, are beautiful large paintings on wood, depicting scenes from the life of St. Francis of Assisi.

The scenes include

- (i) an angel revealing to his mother that she would beget a child who would become a great saint,
- (ii) his birth,
- (iii) his first anointment,
- (iv) praying at the church of St. Dominica when Jesus commands him to support His Kingdom,
- (v) the Saint taking the oath and joining the Dominican Order,
- (vi) his visit to the Sultan of Damascus,
- (vii) the Saint showing his wounds to Pope Gregory IX.

In the first floor, on the western side, is the choir, which has amidst carved wooden panels, portraits from Franciscan hagiology.

The origin of this church and the attached convent can be traced to the humble beginnings made by eight Franciscan friars, who, on their arrival in 1517, secured from the then Governor a few houses that belonged to a deceased *thānādār*. By their persistent efforts they constructed a small chapel with three altars and a choir.

A church consecrated to the Holy Ghost was built in 1521, that was later pulled down. The present church was built on the same spot in 1661 retaining only the entrance of the earlier church.

ASI's Mini Circle carried out extensive **conservation** work in the Church of St. Francis of Assisi. The exterior walls were painted with water-proofing cement paint. The damaged seating arrangement and panel paintings on the northern and southern walls of the choir were dismantled. The wall portion was deplastered and replastered in combination mortar, while the panel paintings were strengthened with marine plywood at their back and refixed to their original places.

The plaster of the entrance wall had peeled off due to humidity and capillary action. The dead plaster was removed and replastered with fresh combination lime mortar. The mouldings and carvings have been maintained to match the original. The cracks in the ceiling near the architectural spring arch at frieze level were grouted by epoxy resin after inserting copper dowels and finally plastered. The eaves of the roof on the northern and southern side have been extended by replacing the decayed wood. GI gutters were provided to drain off the rainwater.

The cellar with the arched opening below the present museum of the convent, which was causing dampness to the entire structure was replastered. The entire blocked portion of the cellar was opened so as to allow air and ventilation and to reduce the humidity level. The walls were provided with fresh lime-plaster after removing the dead mortar and applied with suitable colour wash.

The cellar entrance was provided with a grilled gate. The gallery on the southern side, with portrait panel paintings located on the top floor of the quadrangle was provided with aluminium sliding shutters to avoid the paintings getting damaged due to rain showers and dust.

Below:
Interior of
Church of
St. Francis
of Assisi





Above:
Chapel of
St. Catherine

Chapel of St. Catherine

Further to the west of the Church of St. Francis of Assisi is the Chapel of St. Catherine. Built of laterite blocks it has a tower on either side of the façade.

The chapel in the interior, having only one altar, is plain. The chapel was rebuilt in 1952 on the remains of an earlier structure, built in 1510 by Afonso de Albuquerque to commemorate his entry into the city on St. Catherine's Day.

The earlier chapel was enlarged in 1550 by Governor George Cabral, who put up an inscribed slab, which when translated, reads as follows:

'Here in this place was the doorway through which Governor Afonso de Albuquerque entered and took this city from the Mohammadans on the day of St. Catherine in the year 1510 in whose honour and memory the Governor, George Cabral, ordered this chapel to be built in the year 1550 at the expenses of His Highness.' Thus, the chapel was built on the spot where stood the gates of this city under the Muslim rule.

This chapel was raised to the state of cathedral by a Bull issued in 1534 by Pope Paul III and it remained so till the new cathedral was constructed.

ASI's Mini Circle, Goa, conducted **conservation** work in the Chapel of St. Catherine. The area surrounding it, towards the south, was uneven and had a number of dumps. The entire area was levelled and retaining walls were constructed for levelling the soil at different levels. Flights of steps were also provided at each level and it was proposed to landscape the area with lawns.

The next season of **conservation** involved levelling the uneven surface in front and around the chapel and landscaping the area by developing a lawn. Being located at a lower level, the chapel was provided with drainage along with a proper slope and gutters. A laterite pathway was provided from the entrance gate to the chapel.



Professed House and Basilica of Bom Jesus

Immediately to the south of the main road is the Professed House, a two-storeyed laterite building. Despite the opposition which the Jesuits faced, the building was completed in 1585.

A part of the building was accidentally burnt down in 1663 and was rebuilt in 1783.

The Church of Bom Jesus is made of laterite. Its exterior, excluding the façade, was lime-plastered that was subsequently removed. The roof was originally tiled. The church is cruciform on plan. The flying buttresses on the northern side of the church are recent additions. A single-storeyed structure abutting the church on its southern wing connects it with the Professed House.

The three-storeyed façade facing west, shows Ionic, Doric and Corinthian Orders, and a main entrance flanked by two smaller ones, each having Corinthian columns supporting a pediment. Within the church are two chapels, a main altar and a sacristy, besides a choir at the entrance.

A belfry is at the back. A projecting gallery, which was intended for the use of dignitaries on solemn occasions, runs along the two longer sides.

Left and Below:
Professed House
and Basilica of
Bom Jesus





Except the richly gilded altars, the interior of the church, which is 55.77 m long, 16.76 m broad and 18.59 m high, is remarkable for its simplicity. While the façade has the Classical orders of the Renaissance, the altars are in Baroque style.

The church is called 'Bom Jesus' meaning 'good Jesus' or 'infant Jesus' to whom it is dedicated. The façade has on it, at the top, the letters 'IHS' which are the first three letters of Jesus in Greek.

The two columns supporting the choir bear slabs inscribed in Portuguese and Latin recording that the construction of this Church of Jesus commenced on 24 November 1594 and Fr. Aleixo de Menezes, the Archbishop of Goa and Primate of India consecrated it on 15 May 1605, after its completion.

As one enters, beneath the choir, to the right is an altar of St. Anthony and to the left is an exceedingly well-carved wooden statue of St. Francis Xavier.

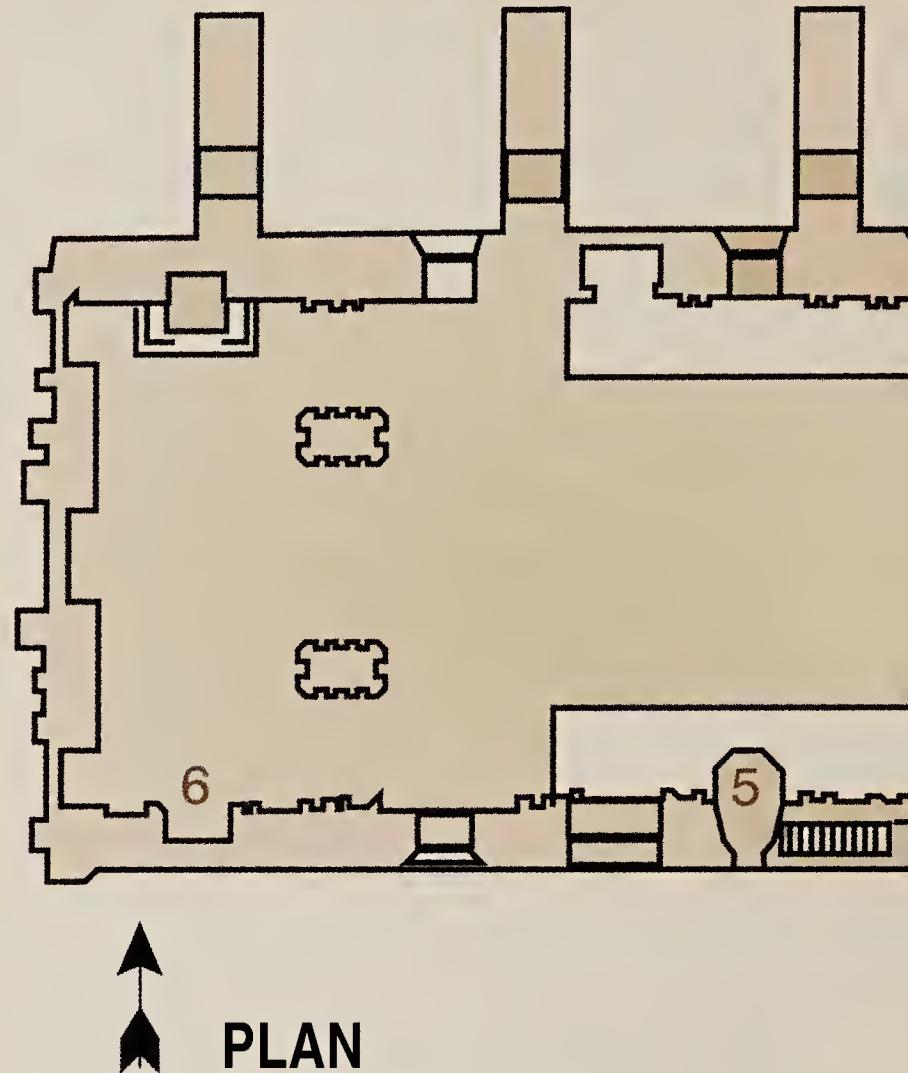
In the middle of the nave on the northern wall is the cenotaph of the benefactor of this church, Dom Jeronimo Mascarenhas, the Captain of Cochin, who died in 1593, bequeathing the resources out of which this church was built. Opposite the cenotaph, projecting on the southern wall, is a profusely carved wooden pulpit with a canopy on top.

Left:
Main Altar,
Basilica of
Bom Jesus

Below:
Statue of
St. Francis
Xavier



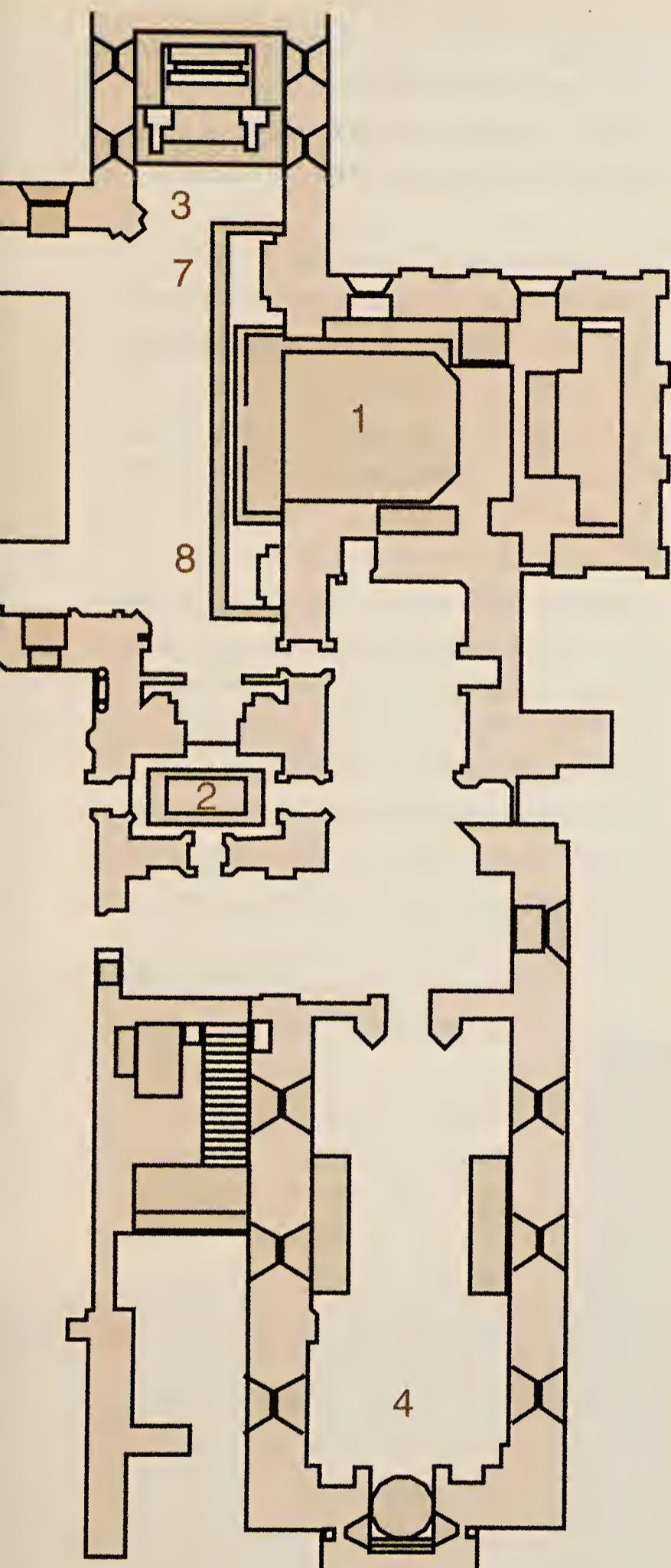
BASILICA OF BOM JESUS



The pulpit has on its three sides the figures of Jesus, the four evangelists and four doctors of the church; the bottom of the pulpit depicts seven figures as though supporting it.

The main altar at the end of the nave is flanked by two decorated altars in the transept, one dedicated to Our Lady of Hope and the other to St. Michael. The richly gilded main altar has the figure of infant Jesus and above it is a large statue of St. Ignatius Loyola, founder of the Order of Jesuits, gazing with fervour at a medallion on which is inscribed 'IHS'.

Above the medallion, the Holy Trinity – the Father, the Son and the Holy Ghost are depicted. In the transept on the northern side is the Chapel of the Blessed Sacrament.



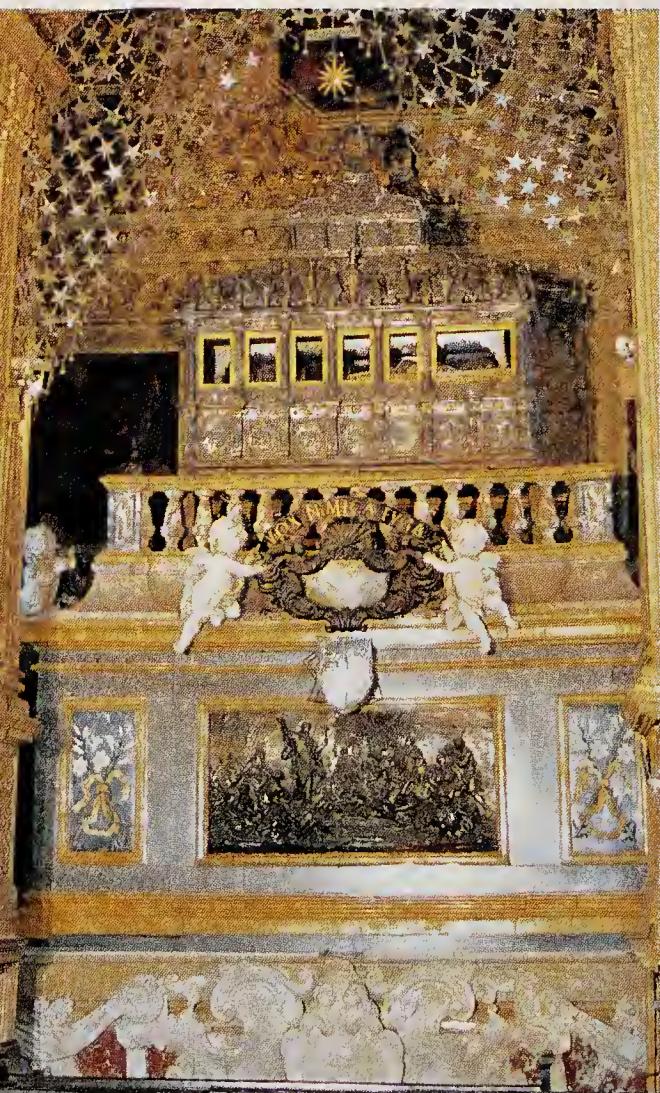
1 Main Altar	5 Pulpit
2 Chapel of	6 Altar of St. Anthony
St. Francis Xavier	7 Altar of Our
3 Chapel of the	Lady of Hope
Blessed Sacrament	8 Altar of St. Michael
4 Sacristy	

On the southern side in the transept is a chapel with gilded twisted columns and floral decorations of wood, where the sacred relics of the body of St. Francis Xavier are kept.

The interior of this chapel is richly adorned with wooden carvings and paintings, depicting the scenes from the life of the Saint. On the southern wall are paintings of the Italian School arranged in three rows. In the bottom row are two paintings showing St. Francis Xavier being received by certain Portuguese noblemen and his interview with the king of Banga in Japan. In the middle row are three paintings: St. Xavier praying with fervour for cessation of plague that broke out in Manas Island; the Saint kissing the repulsive ulcer wound of a patient in a hospital at Venice; and Pope Paul III pronouncing his apostolic benediction on the eve of his departure to India.

In the top row are, three more paintings of Xavier: as a servant of a knight; his sad demise at Sancian Island, off the coast of China; and the Saint in ecstasy. There are other paintings on the remaining three sides of the chapel, fixed in decorated wooden frames depicting the scenes from the Saint's life and the miracles performed by him. A painting, in oil on canvas, of St. Francis Xavier is mounted on the top of the wooden door at the back of the chapel.

Below:
Chapel of
St. Francis Xavier
with relic casket



The rectangular base of the tomb is made of jasper of reddish and purple colours and decorated with carvings in white marble. Above the basement is another, slightly smaller rectangular mass having a plaque in bronze on each of its four sides depicting scenes from the life of the Saint, and two cherubs holding scrolls.

The four bronze plaques on the four sides show respectively, St. Xavier preaching to the people of Moluccas; holding aloft the Crucifix and baptizing the natives; swimming to safety from the wild natives of the island of Morro; and St. Francis Xavier dying in the island of Sancian.

A beautiful silver statue is kept in front of the casket. The silver casket, which serves as a reliquary containing the sacred relics of St. Francis Xavier, is exquisitely carved, and was once studded with precious stones. The casket is divided on each side into seven panels, each of which has two plates representing, in relief, important incidents in the life of the Saint.

Below:
Decorated
rectangular base
of the tomb



The tomb was gifted by the Duke of Tuscany, Cosmas III. A famous sculptor from Florence, Giovanni Batista Foggini, completed the tomb in ten years, and it was sent to Goa where it was assembled in 1698.

Adjoining the chapel of St. Francis Xavier is a corridor that leads to the sacristy, entered through an exquisitely carved wooden door. It is an oblong vaulted structure with an apse at the end. Along the walls of the corridor are kept the portraits of various saints above delicately carved chests of drawers.

Below:
Wooden
entrance door
of the sacristy



In the altar at the apse is an iron chest containing a golden rose blessed by Pope Pius XII and gifted to this city in 1953. At the foot of the altar is the grave of the founder of the vestry, Balthazar da Veiga who died in 1659. A painting, giving a fair idea as to the state of the body of St. Xavier about a hundred years ago, is displayed near the altar.

ASI's Mini Circle conducted **conservation** work in Bom Jesus by removing and relaying the broken marble slabs of the floor of the Basilica. The decayed wooden beams and planks of the first floor verandah were replaced. The decayed doors and windows, were repaired and some were replaced. The remains of a dilapidated laterite rubble compound wall were rebuilt with seasoned laterite stones in combination mortar. The laterite drainage was repaired. The roof of the cloister had decayed and sagged and was repaired by replacing it with new wooden beams, rafters and provided with a GI sheet below the tiles. A compound wall was also constructed. A retaining wall with MS railing on the top was constructed for the drain on the southeastern side of the Basilica.

Three vertical cracks had developed in the main hall of the Basilica. These were repaired. The other cracks were covered with copper dowels, epoxy and araldite. The northern part of the quadrangle roof of the Basilica, which had sunk as a result of decayed beams and rafters, was repaired. The eastern side of the church was fenced with a short laterite dwarf wall and an MS railing over it. A cement concrete wall was provided to the underground drain.

Church of St. Cajetan

Opposite Sé Cathedral, beyond the road is the large and beautiful Church of St. Cajetan built of laterite blocks, which were lime-plastered. The façade, having two towers on either side to serve as belfry, has Corinthian columns and pilasters supporting a pediment, and four niches in which are kept the statues of the apostles. The main body of the church is shaped like a Greek cross on plan internally and oblong externally, with a nave ending in an apse and aisles marked by four massive piers faced by Corinthian pilasters. These piers also form the base for supporting, at the crossing, a circular dome, which rests on a drum and was crowned by a lantern. The ribbed vaults of the nave and aisles are of varying height and are coffered with different floral designs. The two octagonal rooms having domical roofs on either side of the main altar serve as the sacristy.

There are six altars, besides the main one, which are dedicated to Our Lady of Divine Providence. These altars are profusely carved and gilded in Baroque style with twisted shafts and figures of angels dominating in each. The altars also have paintings on canvas of the Italian school, some depicting scenes from the life of St. Cajetan. The niches running along the sides of the vault have wooden statues of saints.

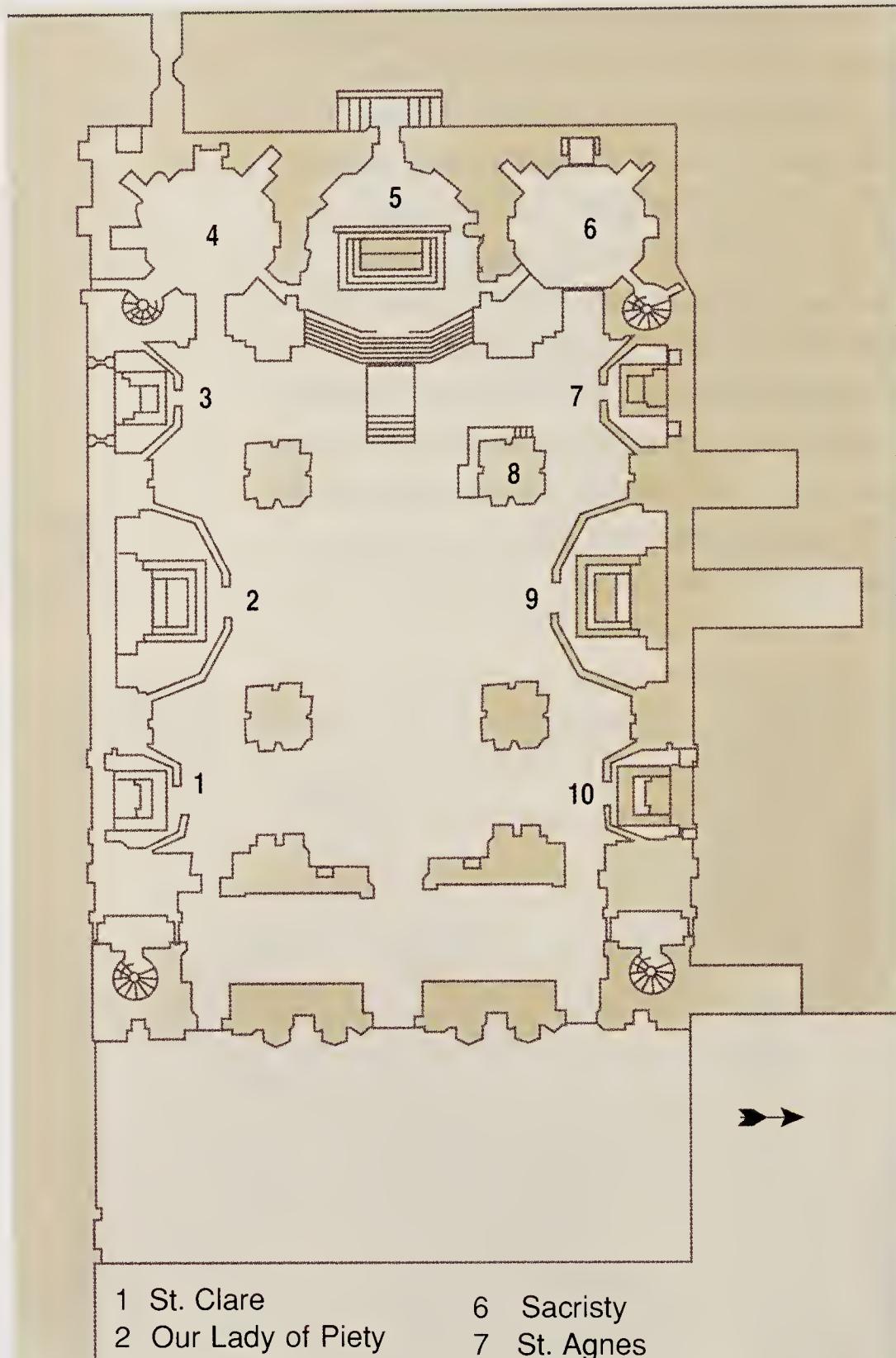
As one enters, three altars on the left side are dedicated to the Holy Family, Our Lady of Piety and St. Clare, while to the left are those dedicated to St. John, St. Cajetan and St. Agnes.

There is a decorated wooden pulpit projecting from one of the piers. In the crossing is a square raised platform, which serves as a pulpit. There is a tank or a well beneath it that has led to many conjectures. Some regard that the platform covers the holy tank (*tīrtha*) of a Hindu temple that once existed here, while others explain that the reservoir at the centre of the building was deliberately planned by the architect to provide greater stability to the structure.

Below:
Main altar,
Church of
St. Cajetan



THE CHURCH OF ST. CAJETAN



PLAN

Church of St. Cajetan, which is modelled on the original design of St. Peter's Church in Rome, is architecturally Corinthian, both externally and internally, while the gilded altars with rich carvings are in Baroque style. The church was built by Italian friars of the Order of Theatines who were sent by Pope Urban III to preach Christianity in the kingdom of Golkonda. As they were not permitted to work there, they settled down in Goa in 1640.

They obtained the site in 1655 by a Royal Order and the church was built in the seventeenth century.

In the course of **conservation** work undertaken by ASI's Mini Circle in the Church of St. Cajetan, the wooden pedestal of the altar on the northern side of the church was dismantled and new packs and planks provided. The decorated mouldings of the pillars were replastered and doors and windows repaired. The cracks that had developed on the lower rim of the huge dome were repaired and the crevices filled with liquid cement. Patch plastering at several points was carried out and the lotus designs were recarved wherever they had flaked off.

The dead plaster of the Corinthian pillars in the Church of St. Cajetan was removed and they were replastered. The moss and lichen growing on the exteriors of the church were rubbed off and the walls freshly painted. The decayed wooden windows were replaced and the new ones covered with wire mesh to ward off birds. The floor was relaid with red-oxide.

Below:
Church of
St. Cajetan



Gate of the palace of 'Ādil Shāh

To the north of the road leading to the Church of St. Cajetan is the gate of the palace of 'Ādil Shāh. It is made of basalt and consists of a horizontal lintel resting on pillars decorated with mouldings and having on the outer side fragmentary perforated screens. Six steps in front of the gate led to the raised platform on which the gate stands. Its architecture is purely Brāhmaṇical in style.

The palace of 'Ādil Shāh was a magnificent storeyed building with lofty staircases and is referred to as the most conspicuous building in the city by travellers on the eve of the Portuguese conquest. It was the residence of the Portuguese governors till 1695, and was afterwards used by them on festive occasions. With the change of the governors' residence to Panelim due to an epidemic and other causes, the structure suffered neglect. The dilapidated building was demolished in 1820 by the orders of the Government and the materials transported to Panjim for construction of houses. Only the gate has remained.

The Viceroy's Arch

The main road in front of the Church of St. Cajetan leads to the river Mandovi through an archway known as the Viceroy's Arch. The arch is made of laterite except for the façade on the riverside, which is faceted with greenish granite.

The façade has a niche at the top with a statue in stone of Vasco da Gama. Correspondingly, in the rear, is a statue of the Argonaut. There are two inscribed slabs alongside the walls in the arch.

Though the original structure was built soon after the conquest of the city by the Portuguese, the arch underwent considerable changes. The arch was completely rebuilt in 1954 retaining the statues excluding the bronze statue of St. Catherine, which was at the top of the structure in a separate niche.

The original inscription recording that the arch was rebuilt by Governor Francisco da Gama (1597-1600), in the memory of his great grandfather, Vasco da Gama, can still be seen on this arch.

Another inscription on it is dedicated to the Immaculate Conception of Virgin Mary, commemorating the emancipation of Portugal from Spain in 1656.

Below:
Viceroy's Arch



Gate of the College of St. Paul

To the south of St. Cajetan's Church, on the main road leading to Ponda, is the gateway which formed the entrance to the College of St. Paul.

The college was completed in 1542 and the Collegiate Church consecrated on 25 January 1543, the day of the conversion of St. Paul. What remains is only the façade in the shape of an arch with a niche at the top and a cross crowning it.

On either side of the arch is a column of the Corinthian Order on a raised plinth, while the arch itself is supported by pilasters of the Doric Order. The structure is built of laterite and is lime-plastered, while the columns and the pilasters are of basalt.

The arch led to the College of St. Paul of which nothing remains today. It is said that the college was built over the ruins of a mosque. It was established for imparting knowledge to converts of all races and nationalities to enable them to preach the Gospel in different parts of the country. St. Francis Xavier also stayed in it.

The outbreak of an epidemic in 1570 forced the inmates to move to another place and resulted in the partial abandoning of this building. However, it continued for some years as the principal institution of the Jesuits in India. The building was in ruins when the Government demolished it in 1832 and transported the materials for construction of buildings in Panjim. The existing ruined gateway of the college was built in 1542 along with the college.

Excavations

St. Paul's College site is a centrally protected monument situated to the west of St. Paul's Gate in Old Goa. It was proposed to carry out a small trial excavation to expose the buried structure and to throw light on the layout of the area. The site was found to be highly disturbed due to excessive coconut cultivation in the recent past.

During the excavation, the available area was gridded into trenches. Over the floors, huge chunks of plastered walls had fallen, damaging the floor. In Trench A1, a drain covered with rectangular stone slabs running in north-south direction was noticed.

In Trench XA, an iron object, perhaps used as a hinge for wooden doors was discovered, but not retrieved. This trench was badly damaged due to a fallen circular stone column. In Trench ZA, a semi-circular shaped floor with terracotta bricks was exposed. The stone slabs had a square hole, which was probably meant for fixing wooden poles.

Church of Our Lady of the Rosary

Not far to the west of the Basilica of Bom Jesus is the Holy Hill at the extremity of which is the Church of Our Lady of the Rosary. Built of laterite and plastered with lime mortar, it has a two-storeyed portico. The portico, as well as the façade of the church, have rounded towers on either side with the cross on top. The roof of the church is tiled, supported by wooden rafters.

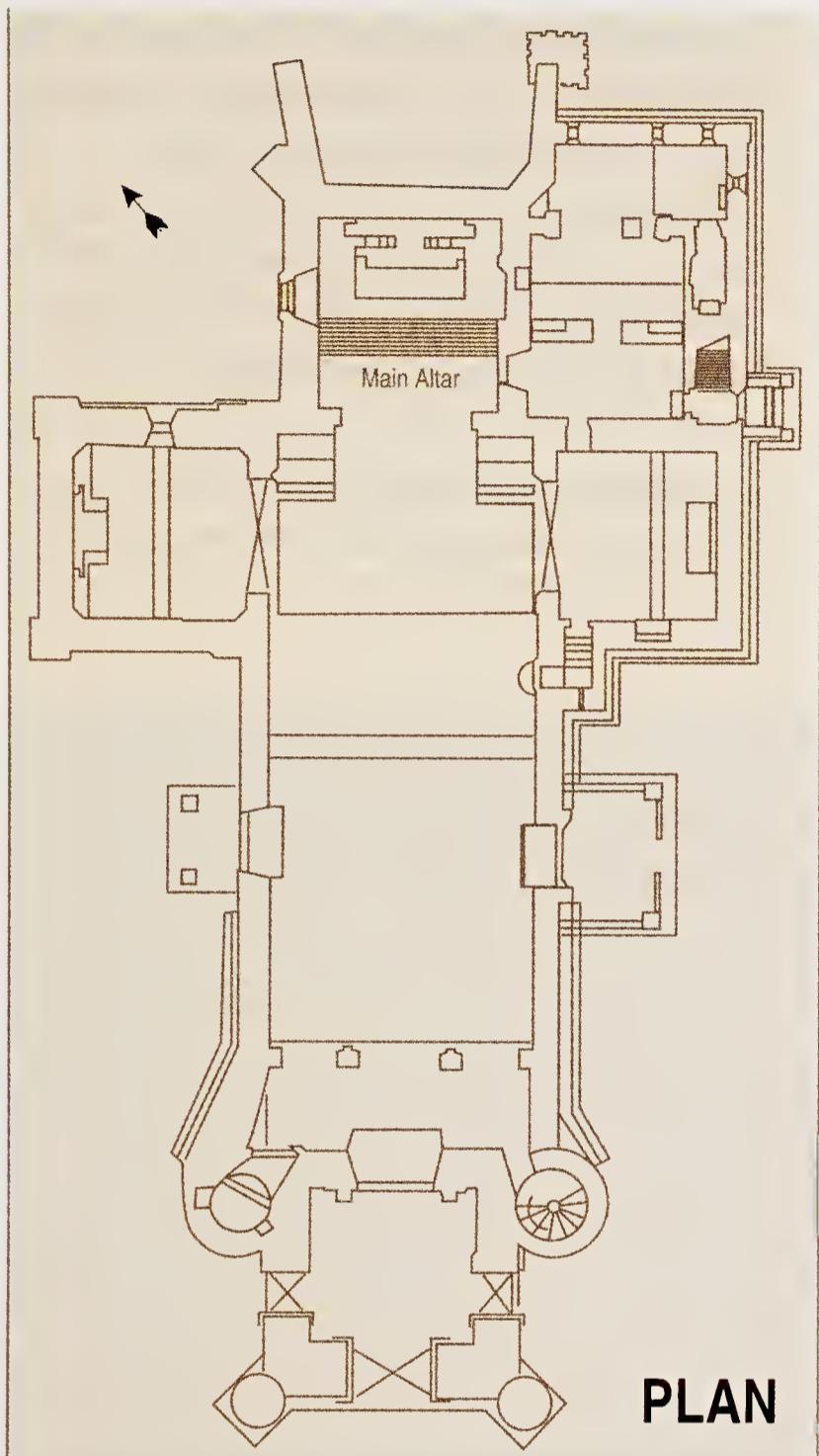
There are two chapels and three altars. The main altar is dedicated to Our Lady of the Rosary. The church, with windows near the roof and with rounded towers giving an impression of a fortress church, is Manuline in style though Gothic influence can be seen in the rib-vault at the portico.

To the right of the main altar is a marble cenotaph commemorating Dona Catarina whose marriage with Viceroy Garcia De Sa was performed by St. Francis Xavier. The cenotaph slightly projecting from the wall is artistically decorated with carved miniature pillars and inscriptions in Portuguese and has a triangular pediment crowned by a shell moulding. The foliage and other decorations emanating from a vase closely resemble those on the tombs of Gujarat, thus suggesting the influence of a regional art style.



Right:
Main altar,
Church of Our
Lady of the
Rosary

THE CHURCH OF OUR LADY OF THE ROSARY



This votive chapel was built in fulfilment of a vow taken by Afonso de Albuquerque while he was watching the battle between his forces and those of the Bijapur Sultān from the same spot on which the church stands. His vow, however, could be fulfilled only after his death, since this church was built in 1544-49.

ASI's Mini Circle also conducted **conservation** work in the Church of Our Lady of the Rosary. The decayed wooden beams and rafters and broken tiles of the roof were replaced.

The top portion of the roof of the southern side altar was water-tightened and repaired. The interior of the church was white-washed, and the side walls were deplastered and replastered. The height of the roof was raised to have a proper roof slope. The laterite steps of the bell tower, which were missing, were repaired.

An approach road has been laid from the main gate to the entrance of the church.

Tower of the Church of St. Augustine

This tower, also on the Holy Hill, has four storeys with an arch in each. It is built of laterite and evidence of lime plaster is visible. Colossal in size, nearly 46 m high, this tower was meant to serve as a belfry and formed part of the façade of the Church of St. Augustine, which was facing west. The church is now in ruins. There were eight richly adorned chapels and four altars, and a convent with numerous cells and artistic columns attached to the church.

The tower and the church itself, were built in 1602 by the Augustinian friars who arrived in Goa in 1587. With the religious suppression in 1835, the Augustinians deserted the church and the convent. The latter was used for some time by the charitable institution of the Misericordia. The buildings fell into neglect resulting in the collapse of the vault on 8 September 1842.

The Government appropriated the property, selling the materials the following year. The façade and half of the tower fell in 1931 and some more parts of it collapsed in 1938.

ASI's Mini Circle conducted **conservation** work in the St. Augustine Church complex. The crevices found in the exposed walls, pillars and pilasters were consolidated. Water-tightening was also carried out on the exposed walls of the adjacent convent.

Below:
The Tower
of the
Church of
St. Augustine



For the first time in recent years, scaffolding was erected on the tower. The sunken basalt stone slabs of the floor were removed and concrete was laid to refix the slabs to their original place. The nave, side altar and main altar portions of the church consisted of stone flooring.

Due to contraction of soil, these stones were subjected to a downward thrust and had started breaking. To avoid further damage, these stones after proper documentation were removed and refixed after providing a firm concrete bed and sand soling. The missing portions of the stones have been laid with concrete, matching with the existing one. The exposed top portion of the side altars have been water-tightened with cement concrete mixed with water-proofing compound and finally applied with a silicon-base coating.

The part of the collapsed northern bell tower, 46 m in height, had thick vegetation that damaged the structure. The laterite stone blocks were also damaged due to the ravages of weather. These weathered stones have been replaced with stones of similar sizes.

The four sides have been replastered with a combination lime-mortar after raking out and filling the joints by using acrylic resin as a bonding material. The laterite stone railing of the bell tower was also strengthened, replastered and retained to its original shape.

Excavations

With the objective of exposing the sixteenth century St. Augustine Church complex, excavations were conducted in the southern belfry, the chapels on the left side and the main altar at the extreme western end by ASI's Mini Circle.

In the southern belfry, the removal of huge quantities of debris exposed the plan and architectural details of the bell tower.

The architectural details of the five chapels to the left revealed vaulted roofs made of dressed laterite blocks fixed with lime-mortar. The walls were lime-plastered and decorated with floral and geometrical designs in red and blue.

At the main altar, a huge quantity of debris was removed from the entrance of the shrine and the remains of an ornamental entrance flanked by octagonal pilasters exposed. The side walls of the shrine and the pilasters are decorated with beautiful multi-coloured Italian tiles and paintings with red and blue tints, and some with a hint of gold. Excavation on the right side of the main altar yielded two high pedestals built on a longitudinal platform provided with steps of dressed basaltic slabs.

Also exposed were the raised platforms of different dimensions in each chapel. Some of them were veneered with ornamental basaltic stone slabs with geometrical and floral designs, originally painted with red ochre. Several decorated gravestones were also found with epitaphs in Portuguese. The interiors of the chapel are profusely decorated with beautiful floral designs in stucco, as well as paintings in red ochre on a white background.

The chapels have vaulted roofs decorated with ribbed borders. The holes on the walls suggest that carved and painted wooden panels were once fixed in these sockets. Some of the chapels also contain inscriptions in Portuguese denoting the names of benefactors.

The clearance of debris from the southern belfry exposed a rectangular, south-facing chapel, and a platform measuring 3.45 m x 1.50 m x 1.50 m, provided with three steps in laterite with bevelled edges. The excavation also yielded pieces of a ceremonial porcelain pot and some iron spikes.

The digging was mainly focussed on two areas – the first lay on the northern side on the outskirts of the main altar and was selected to search for the mortal remains of Queen Katherine of Georgia. The second included the southeastern outlying part of the main church abutting the southern belfry.

At the first site, north of the main altar, six quadrants were taken up. Within the quadrants a huge quantity of human bones and a couple of fragile skulls were found. These bones seem to have been thrown in a haphazard way. This, coupled with the surprising fact that such a small burial (8 m x 7 m) could yield such a huge quantity of bones provokes many interpretations.

It is possible that this secondary burial played havoc with the mortal remains of Queen Katherine which remain as elusive as before. Beyond the southern belfry, as many as sixteen quadrants of 4.25 m x 4.25 m each, were taken up for digging. The depth of the excavated trenches ranged between three to four metres.

Here, a huge entrance hall (8 m x 8 m) to the south of the belfry was uncovered. The exposed laterite walls are plastered with lime-mortar and decorated with paintings in red ochre depicting beautiful floral and geometrical designs. From this hall, a wide door and a high window on the western wall gave access to the adjacent corridor of the convent, which stretches on the west. Most of the floor slabs are missing. Further, from the projected buttressed lane in the belfry, a colossal doorway situated in the north-east corner of the conventual portion opens to an entry into the corridor of the complex of the convent. The remains of the L-shaped corridor of a convent with decorated massive pillars at regular intervals have been exposed.

Beyond the passage, a bevelled edge of decorated basaltic stones makes a distinction between the working level of the passage and that of the rectangular open courtyard, probably meant for gardening. The passage of the corridor is paved with dressed laterite slabs. The northern and eastern interior walls in the L-shaped corridor are plastered with lime-mortar, and repeated coatings of lime-wash, which can be seen in the exposed chunks of plaster on these walls. Note the stucco crosses pierced by nails and painted in red ochre that are arranged at regular intervals in a well-defined frame. These are traditionally known as the fourteen stations of the last journey of Christ, bearing the load of the cross. This area also yielded a large number of glazed tiles and blue and white Chinese pottery assignable to the sixteenth and seventeenth centuries AD.

In the middle of the courtyard of the convent, a water cistern (4.25m x 4.25 m) was noticed. Built in laterite stone and lime mortar, the cistern has a flight of steps in the north-west corner and a water fetching base slab made of basalt in the southern edge. Further, excavation was taken up in St. Augustine Church to ascertain the layout pattern of buildings, architectural members and its ancillary parts. Parts of the northwestern, southeastern and southern verandah, excluding a small portion, were taken up for excavation.

The excavation exposed the remains of a sunken water tank in the middle of the courtyard (5.62 m x 4.25 m). The tank was provided with a raised platform (0.80 m) which might have been used by the inmates of the convent. The quadrangle (34.40 m x 26.95 m) had a beautiful garden, which evoked unstinted admiration from travellers who came to Old Goa. The walls and the pillars were found to have been plastered with repeated coats of lime-mortar.

The southern half of the sacristy was further excavated, revealing two vaulted rooms. The first vaulted chamber had a tunnel, from which a number of unidentified human bones were discovered.

The excavation also exposed a side quadrangle measuring 8.10 m x 8 m. On the western part are two tanks for holy water; they are made of fine basalt and decorated with shell designs. The quadrangle also contained a triangular pediment.

During the course of excavation, a staircase (2.70 m x 10.90 m) leading to the upper floor of the church was discovered where a number of dormitories were exposed. A door from the side quadrangle led to another room (8 m x 4.30 m) the exact nature of which could not be determined. Important antiquities like Chinese pottery, iron nails, rectangular bricks, etc., were also collected from the site. Adjacent to a staircase after removing debris to a depth of 4 m, a part of a room, measuring 2.70 m x 10.9 m, was exposed.

The proximity of this room to the main altar and the entrance linking it with the main church points to the possibility of the hall being used as a sacristy. The important antiquities found from the site include Chinese pottery and iron nails.

The southern half of the sacristy was further excavated which exposed a big hall measuring 15.95 m x 7.80 m x 4 m.

Two arches measuring 3.20 m x 1.50 m x 0.62 m were also exposed. The key-stone of the first arch was found in a broken state. The other was closed at a later stage by laterite blocks. This closure appears to have followed the banning of the religious orders including Augustinians, by the Portuguese government in 1835. After the enforcement of the ban, a charitable institution, the Santa Casa de Misericordia, was shifted here and many additions and alterations took place during their period of occupation.

There was further exposure of four windows, two each on the eastern and western sides, the top of which have now collapsed. In the centre of the southern wall, an altar measuring 2.40 m x 1.42 m x 0.49 m was found.

A door leading to the inner chamber was also exposed on the south-west corner of the southern wall, measuring 2.05 m x 0.98 m x 2 m. Not far from it was found a niche on the western wall at the south-west corner. In the corner of the same hall, a depression was also noticed. Important antiquities like Chinese pottery, iron clamps, Italian tiles, etc., were also collected during the clearance.

In the right wing of the convent area of St. Augustine, a hall with seating arrangements on either side was found. The excavated area probably was a chapel within the convent for use by monks. A circular stone with a radius of 15 cm was found fixed *in situ*, where probably the pictures were kept on a pedestal.

Other antiquities discovered included a brick with an inscription reading 'INRI', two coins of Portuguese origin, Chinese ceramicware and tiles of different colours. While clearing debris from the chapel, a stone bench made of basalt laid on either end of the paved floor was found extending north towards the altar.

Separate stone seats built into the wall were also found extending towards the north. More Chinese ceramicware and two Portuguese coins were also found.

The scientific clearance in the convent, adjoining the chapel, revealed a partition wall dividing it into two. A small raised platform in the eastern wall on the southwestern corner was exposed. The inner partition was found to be laid with blue and white ceramic tiles. Only a few of them could be exposed *in situ*. The chapel in the convent was found to be a rectangular hall having three entrances (east, west and south) and a door leading

to the antechamber. The antechamber was attached to this hall with an entrance door. The chapel and the convent were provided with vaulted windows on the eastern and western walls. The walls of the chapel with the antechamber and the adjoining room were fully lime-plastered. Traces of ochre colour in mural paintings were noticed apart from a few sherds of inscribed Chinese porcelain.

During the **conservation** work carried out by ASI's Mini Circle, on one of the side altars of the St. Augustine Church complex, a burial chamber was discovered below the floor in front of the altar. The chamber had a flight of five steps and was built of laterite blocks. It was also plastered in lime-mortar and had a vaulted roof. Inside the chamber, was a grave pit, which contained bones in three places. The pit was also found to be lime-plastered.

The chance discovery of the burial assumes a greater significance in the light of the fact that during the last quarter of 1998, a Georgian team visited Goa in order to search for and locate the mortal remains of the Georgian Queen, St. Catevan. The Queen, who died a martyr in 1624, was buried in Goa, presumably in the St. Augustine Church complex. According to the description given in the records, the mortal remains were supposed to have been buried either above the second window near the main altar or between the side chapels on the south-west side in the transept. However, the search did not yield any mortal remains. A detailed study of the present discovery of the grave along with the mortal remains is likely to throw more light on this matter.

Chapel of St. Francis Xavier

Behind the gate of St. Paul's College is a *kuchcha* road branching off the main road, leading to the Chapel of St. Francis Xavier. It is built of laterite, plastered with lime-mortar, and has a tiled roof supported by wooden rafters. It is a plain chapel with only one altar. Architecturally, it is of the Doric Order. The chapel was within the enclosure of the College of St. Paul and was dedicated either to St. Anthony or St. Jerome. As the chapel was used by St. Francis Xavier, it was rededicated to him after his canonization in 1622.

The original chapel was in existence in 1545. With the outbreak of the epidemic and the consequent abandoning of the College of St. Paul in 1570, it fell into ruins. The present chapel was built in 1884.

Conservation work was undertaken in this chapel to fix two collapsible gates to the southern and eastern entrances. The decayed wooden planks of the first floor verandah were removed and replaced. The dilapidated laterite rubble compound wall was also rebuilt with seasoned laterite blocks in combination mortar.

Chapel of Our Lady of the Mount

As one proceeds, about two kilometres on the main road towards Ponda, a *kuchcha* road branches off towards north at a place where a cross is fixed.

The road leads to a hill on which, commanding a picturesque view, is the Chapel of Our Lady of the Mount. A series of steps leads to the Chapel, which is built of laterite, plastered with lime-mortar. It has three main altars dedicated respectively to Our Lady of the Mount, St. Anthony and St. Andrew.

The chapel was built under the orders of Afonso de Albuquerque in 1510 and is referred to as in existence in 1519. It was reconstructed twice.

Church and Convent of St. Monica

In the Holy Hill, on the way to the Church of Our Lady of the Rosary, is a huge three-storeyed building of laterite, which was originally lime-plastered, but is now plastered with cement. It is square on plan with a large inner courtyard, around which is a cloistered verandah and numerous cells and halls. The vaulted ceilings in some of the halls are tastefully painted with floral decorations and scenes from the Holy Bible. The construction of the Convent and the Church of St. Monica commenced in 1606 and was completed in 1627. The building was destroyed in a fire in 1636 and rebuilt the following year. The Convent is also referred to as the Royal Monastery on account of the royal patronage it enjoyed. There were eleven chapels in the convent apart from the novitiate and the seminary for girls. The church in the monastery is dedicated to St. Mary. Now the building houses the Mater Dei Institute for nuns, inaugurated in 1964.

Church of the Carmelites

Nothing remains of the Church of the Carmelites built in 1621, except the façade and a raised pavement which served as an altar. It is located to the south-east of the Church of St. Cajetan on a hill more or less contiguous to the hill on which the Chapel of Our Lady of the Mount stands. The Carmelites, upon their refusal to take the oath of allegiance to the king, were expelled from Goa in 1707. The church fell into disuse and ruins soon after.

Convent and the Church of St. John of God

Situated to the east of the tower of St. Augustine, it is a plain looking building constructed in the beginning of the eighteenth century. The convent was abandoned in 1835. The Society of the Misericordia occupied it for some time. From 1844 onwards, it was used as a residence for chaplains, confessors and others employed on behalf of the nuns of St. Monica. The roof of the church was removed in 1850. The present roof is a recent addition.

Royal Chapel of St. Anthony

To the west of the tower of St. Augustine is the Royal Chapel dedicated to St. Anthony, the national saint of Portugal and held in great veneration by the Portuguese. It was built in the beginning of the seventeenth century.

In 1835 the chapel was closed, but opened again in 1894, when it was renovated. It was inaugurated again in 1961 after complete restoration was done by the Portuguese Government.

Convent and Church of the Cross of Miracles

On the southern outskirts of Old Goa is a hill on which stand this convent and church. Built of laterite, plastered with lime-mortar, the plain looking church and the single-storeyed convent, with numerous cells are now in ruins. The church, specially built in 1619 to house the Cross of Miracles, having crumbled, the present church was built on the same spot in 1674. The Convent housed the congregation of the Oratory of Philip Neri of Goa. In 1835, the church and the convent were abandoned. The Cross of Miracles was transferred to a chapel in the Sé Cathedral in 1845.

The Pillory

Where the *kuchcha* road branches off from the road to Neura, leading to the Church and Convent of the Cross of Miracles, is a lone pillar on a raised platform. This once occupied the central place in the city square, and was used for punishing offenders of the law, who were tied to it and publicly whipped. It was in use during the Portuguese rule till the end of the seventeenth century. The pillar, which is of basalt, had iron rings fixed to it and from its shape and mouldings, it appears that the pillar might have formed part of a Brāhmanical temple.

The Archaeological Museum

The Museum has been functioning since 1964 in the abandoned convent of St. Francis of Assisi and is maintained by the Archaeological Survey of India. The collection consists of Brāhmaṇical sculptures, hero-stones and *sati*-stones of the early and late medieval periods, portraits, coins and currency, revenue and court fee stamps, wooden and bronze sculptures and armoury of the Portuguese period.

The Museum was rearranged and reorganized completely in connection with the CHOGM (Commonwealth Heads of Government Meeting) Retreat in Goa in 1982. A long hall lying to the left of the entrance to the Museum was converted into two galleries by laying RCC floor with a newly-constructed wide staircase at the extreme west to facilitate access to the first floor.

The new annexe building thus provided additional area to the existing museum and finally the entire first floor was relaid with a teakwood floor resembling the original in order to bring a uniform look to the whole complex.

The 3.6 m high bronze statue of Afonso de Albuquerque greets the visitors at the entrance. In the visitors' lobby, maps showing sea-routes of early explorers, Site Museums under the Archaeological Survey of India, centrally protected monuments in Goa, and a map of Goa are on display.

Other important exhibits include a detailed plan of the Museum, a photograph of a drawing of the city of Old Goa in 1509, a few photographs of centrally-protected monuments of Goa and another 2.2 m high stone statue of Afonso de Albuquerque.

The key gallery in the ground floor serves as an introduction to the nature of exhibits in the Museum. As one enters this gallery, the visitor is introduced to the short history of Goa in the form of an open book, placed on a pedestal. The plan of the Museum is on the left wall. Taking a right turn, one comes across a wall showcase containing Middle and Upper Palaeolithic stone tools, microliths and a few Neolithic celts. A short historical background highlighting the prehistory of Goa and the location of prehistoric sites is shown in the map of Goa.

The second showcase deals with the early history of Goa. The excavated materials from Chandor (Chandrapura), one of the ancient capital cities of Goa, are displayed in this showcase along with the ground plan of a Brāhmaṇical temple and available early historical antiquities, i.e., copper nails, rings, etc., from third century BC onwards.*

The subsequent phases of cultural sequence are shown with the help of available sculptures of Brāhmaṇical deities, displayed in chronological order representing the bust of Śiva and Pārvatī (Umā-Maheśvara of the Chālukyan period, seventh century AD), followed by the sculptures of the Sīlahāras and Kadambas of Goa.



Above:
Sati- stone,
(Twelfth century AD)

*The Hindu sculptures housed in the Museum at Goa, were mostly collected locally from Old Goa and its outskirts, which suggest the presence of Brāhmaṇical temples in the area prior to Portuguese occupation.



Above:
Standing Vishnu
(Thirteenth
century AD)

The important exhibits on display in this gallery are the images of a standing Vishnu of tenth century AD, accompanied by Lakshmi and Garuda on the left and right respectively. There are also exquisite sculptures depicting ten incarnations of Vishnu (*Daśāvatāra*) on the *prabhābalī* (thirteenth century AD), the standing Surya accompanied by Daṇḍa and Piṅgala, Gaja-Lakshmi, Mahishāsuramardini and seated icons of Umā-Maheśvara with the head missing, Hanumāna, *prañala* with a cow and a calf.

Other objects on display are the lintel of a temple depicting various types of *sikharas*, architectural pieces, *sati*-stones, hero-stones, an inscribed slab containing a Kannada inscription of Devarāya, the Vijayanagara king, recording the grant of a Jaina *Basti*, Arabic and Portuguese inscriptions, wooden statues of John the Baptist, St. Peter, infant Jesus, St. Mary and sculptured panels representing floral decorations, royal coat of arms, bishop coat of arms, Goan type basket full of fruits, fountains, head of a lion and the tombstone of D. Diogo de Noronha, the first captain of Daman, all in stone.

The hero-stones forming part of this gallery are rather unique in representing naval battles that emphasized the maritime power of the Kadambas. One hero-stone shows a royal personage sitting on a throne in his palace with numerous attendants and his queen. The bottom panel shows him engaged in a fierce naval battle wherein are shown the ships and the soldiers.

Below:
Hero-stone,
ASI Museum
Old Goa
(Fourteenth
century AD)



Along with a few stone and wooden sculptures of Brāhmaṇical gods and goddesses, Christian saints are also exhibited in a showcase in the centre of the big hall. The eastern half of this showcase is used for displaying Hindu gods and goddesses. The metal bust of Gaṅgādhara (popularly known in Goa as Manguesh) of the seventeenth-eighteenth century AD and a few minor stone sculptures of Khandoba, Kārttikēya, Ushā on *makara*, etc., are arranged to highlight the rich heritage of Goa under the Hindu rulers.

In the western half are displayed wood and ivory objects of Christian saints, Jesus Christ, Mary with Jesus's body, bishops, Mary Immaculate, St. Anthony, St. Anne and Jesus, St. Augustine and Mary. This art was nourished and nurtured under the patronage of the Portuguese rulers of Goa.

Below:
Bronze
sculpture
of Luiz Vaz de
Camoes,
national poet
of Portugal
(1524-80)

The main attraction in this key gallery is the imposing 3 m high bronze statue of Luiz de Camoes (AD 1524-1580), the national poet of Portugal. The one-eyed poet holds in his right hand the scrolls of his poem, *Os Lusiadas*, which describes the voyage of Vasco da Gama from Portugal to India and back. This statue, originally installed in the centre of the garden in 1960, was damaged in 1982.



Gallery Nos. 2, 3, 4 and 5 are located in the quadrangle in the ground floor.

In Gallery 2 are displayed models of various types of *śikharas*, replica of a pillar, architectural pieces, a *Siva-linga* and a *Nandī*.

In Gallery 3 are displayed images of a seated *Gaṇeśa*, *Mahishāsuramardini*, a standing *Vishṇu* with *Garuḍa*, three *Vetāla* images, seated *Umā-Maheśvara* with *Kārttikēya*, *Bhringī* and *Gaṇeśa* on the pedestal, *Kāla* *Bhairava*, *Lakshmi*, torso of a warrior and *Siva-linga*. In the showcase minor objects such as, the head of *Brahmā*, head of *Nandī*, *Kula Devatā*, *Mahishāsuramardini*, and an architectural piece are on display. In the adjoining room are displayed the model of a sixteenth century Portuguese ship and iron anchors.

In Gallery 4 are displayed medieval hero-stones and *satī*-stones. The *satī*-stone displayed alongside the hero-stones, commemorate *satī* or widow burning and have panels showing the heroes in battle, thus serving both as hero-stones and *satī*-stones.



Above:
Mahishāsuramardini
(Seventeenth century AD)

In Gallery 5 are displayed the inscribed slabs in Marathi (fourteenth-fifteenth century AD), Arabic/Persian pertaining to Ibrahim 'Ādil Shāh and other 'Ādil Shāhi kings of Bijapur (sixteenth-seventeenth century AD). The Marathi inscriptions record the grants of Hindu temples, while the Arabic/Persian inscriptions record the construction of a *masjid* and a bastion within the fort at Old Goa. A huge stone panel on the other side of the verandah depicts a coat-of-arms in the centre and St. Peter and St. Paul proclaiming the gospel and a Portuguese inscription (AD 1644) on either side. In the niche of the wall is a stone pillar brought from Santhome, Madras in AD 1630. A piece of iron of the lance with which St. Thomas the Apostle, was supposed to have been killed, was preserved in a small niche at the top of the pillar. The two sides of the pillar are painted with the figures of St. Thomas and St. Francis of Assisi.

In the centre of the open courtyard, a life-size image of St. Catherine is displayed under a Goan-type pillared shed. The courtyard has been improved by laying lawns and laterite paved pathways with specially designed grills.

As one proceeds to the first floor galleries, on display is a short history of portrait paintings of the governors and viceroys of Goa. There is a complete list of Portuguese Governors and Viceroys (AD 1505-1961) on the western wall. The visitor can then move on to see a large number of portraits on wood and canvas.

Viceroy Dom Joao de Castro (AD 1545-1548) initiated and ordered paintings of his own portrait and also of his twelve predecessors. This practice continued till the end of the Portuguese rule in India in 1961. These portraits are painted either on wooden planks or on canvas in oil colours. A short label is also fixed to each painting indicating the name and the regnal year. They were painted by local artists and also subjected to restoration or repainting on many occasions. These paintings, originally decorating the walls of different residential mansions of the governors and viceroys, were shifted from the Secretariat, Panaji, to the Museum in 1962 for public viewing.

Many of these are life-size paintings and provide an interesting study in the evolution of contemporary costumes and hairstyles of Europe.

They also give an idea of the different coat-of-arms besides their individual personalities and appearances. The paintings are barricaded by providing a brass chain railing and a burglar alarm installed.

Below:
Portrait of
Dom Joao de
Castro,
(Sixteenth
century AD)





Above:
Portrait of
Vasco da Gama
(Sixteenth
century AD)

In Gallery 6 are also displayed the portrait paintings of governors and viceroys. Among these, the portraits of Vasco da Gama, Dom Stevam da Gama, and Dom Joao De Castro are noteworthy.

Two wooden screens kept in the gallery were utilized for exhibiting portrait paintings, maps of Goa, postal, revenue and court fee stamps of Portuguese India. An island showcase was introduced to display Chinese blue and white porcelain potsherds painted with various motifs, inscriptions and

symbols, besides tiles painted with floral motifs imported from Italy, Portugal and France. These tiles were used for decorating the walls and floors of the churches and convents in Goa.

In the vertical type coin showcases are exhibited Portuguese currency (Escudos, Rupias) and silver, copper, lead, and brass coins. Afonso de Albuquerque ordered minting of coins soon after his conquest of Goa in 1510. The major denominations include the Portuguese Manoel, Leal and the indigenous Pardav, Tanga, Xerafins, Rupia, etc. The most common type of coin is the one with the holy cross or king and queen on the obverse, along with a circular legend and the year and coat-of-arms on the reverse.

The currency notes usually show the image of Afonso de Albuquerque on the right side with the legend 'Banco Nacional Ultramarino' and 'India Portuguesa' and denominations on obverse and sea motif on the reverse. The denominations are 10, 20, 30, 50, 60, 100, 300, 500, 600 and 1000 Escudos, Rupias.

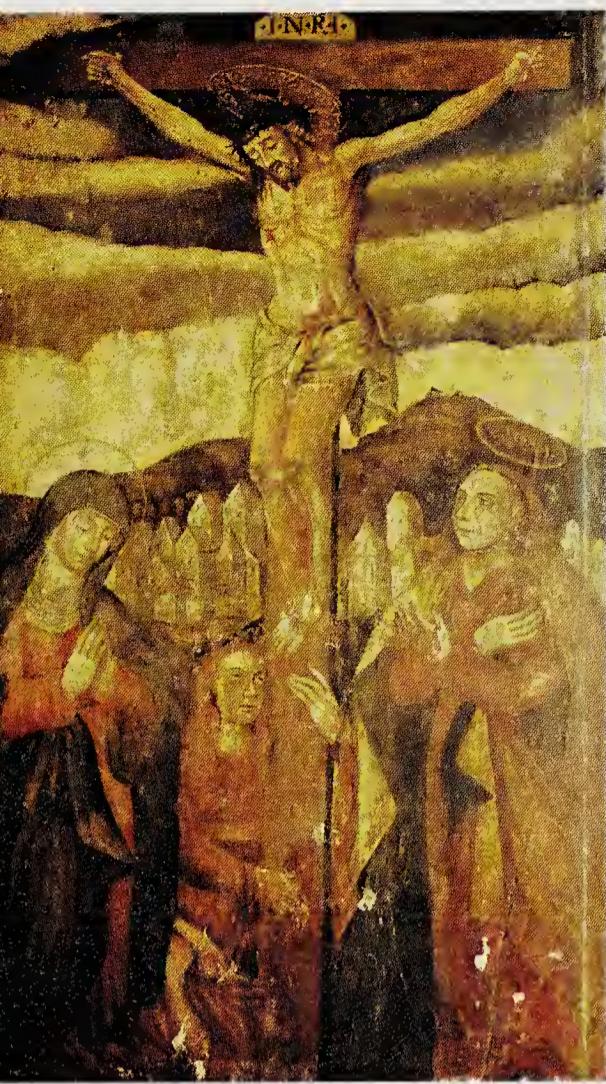
In this gallery, wooden sculptures of Jesus and St. Francis Xavier are also on display. In the chapel on the southern wall is a painting depicting Mary descending from Heaven, accompanied by little children and a few saints. The wooden frame and the borders of this painting are decorated and gilded.

In Gallery 7 are displayed more portrait paintings of governors and viceroys. In the showcase are exhibited the plaster cast bust of Governor Philippe Bernando Guedes (1952-1959) on one side and the wooden statue of St. Peter on the other side.

Two wooden sculptures of the Bishop are also displayed in another showcase. In the verandahs are displayed some wooden sculptures of Christian saints, i.e., Our Lady of the Rosary, St. Peter, St. Lousio, St. Lucia, St. Sisilica and Jesus Christ.

Below:
Sacred Heart
of Jesus Christ
(Seventeenth
century AD)





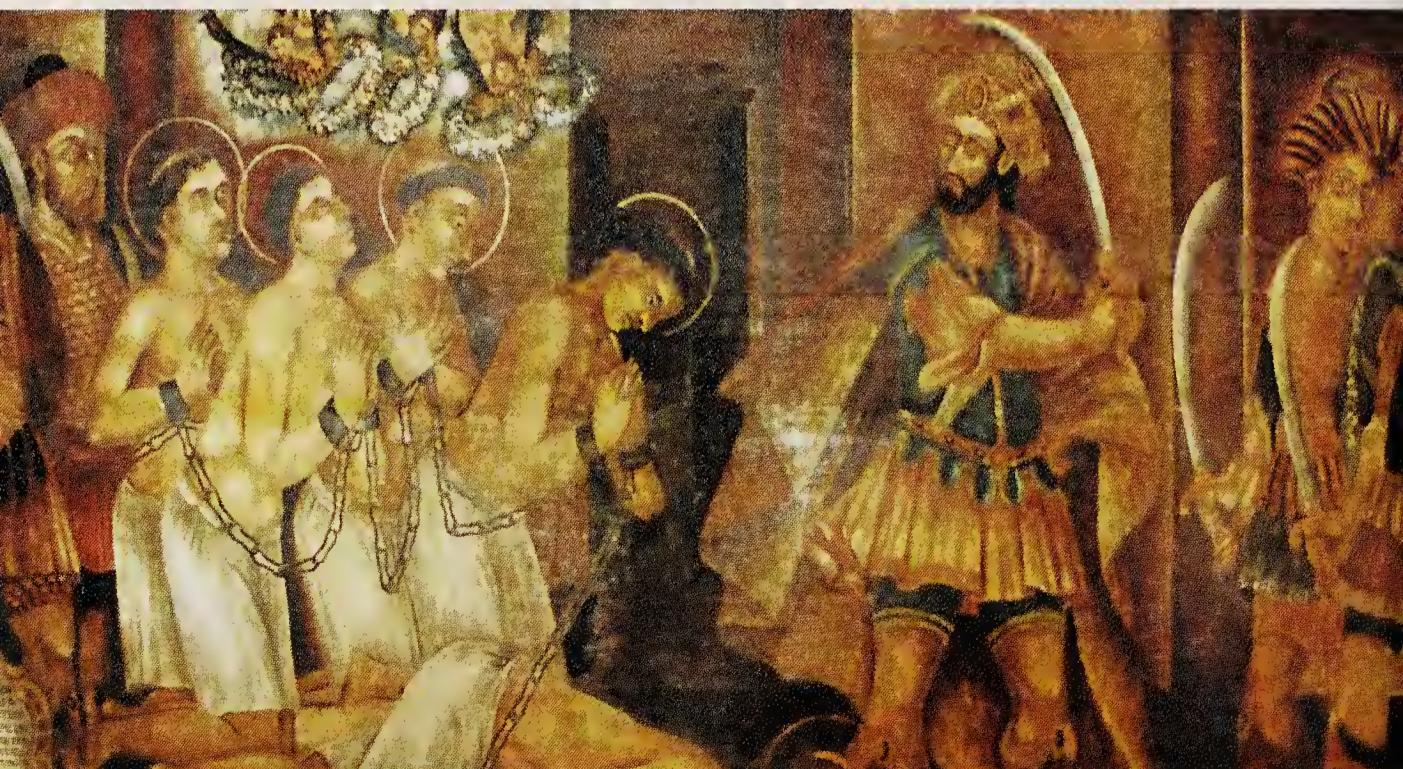
Above:
Painting showing
Crucifixion
of Jesus Christ
(Eighteenth
century AD)

Below:
Painting showing
martyrdom of five
Christian priests

These were accompanied by some religious paintings depicting the life scenes of Jesus, his birth, trial, crucifixion and his descent from the Cross.

The vast verandah on the southern side is used to display huge panel paintings depicting the martyrdom of Jesuit priests. A wooden screen was also used for display of paintings of governors. Wooden sculptures of Jesus and an unknown saint were displayed in the centre of this gallery.

In Gallery 8 are displayed the portraits of governors and viceroys. The notable one among these is the one of Dom Bernardo Peires Da Silva who was the only governor who hailed from Goa. In a small niche on the northern wall is displayed a bust in plaster cast of Maria Da Fonte of Portugal. A photograph of Vassalo de Silva, the last governor general is also on display.



There is on display a wooden sculpture of St. Joseph. Some portraits of bishops and governors of Goa, and Presidents of Portugal and Dr. Salazar, the Prime Minister of Portugal during whose time Goa was liberated by the Indian Army on 19 December 1961 are on view in the verandah. Also on display in the verandah are a few Portuguese arms like rifles, swords, a dagger, stone and iron cannon balls. A model of the Fort of Diu is on view nearby. Outside the Museum building, six cannons and a number of stone cannon balls of different sizes are exhibited.

In addition to the antiquities displayed in the Museum, there is a counter for sale and display of publications of the ASI. The Museum has recently introduced a video show on World Heritage Sites and Monuments, as well as a children's activity centre.

The museum is open from 10 am to 5 pm on all days, except Fridays.

Entry Fee:
Rs 5 for persons above 15 years

Museum Collection

- 1 Portrait paintings of governors, viceroys and religious paintings (Portuguese period)
- 2 Stone sculptures, inscriptions, coat-of-arms, architectural pieces, ornamental slabs, model of Diu Fort etc.
- 3 Wooden sculptures, candle stands, pillars, panels, capitals etc.
- 4 Bronze, lead, copper and silver coins
- 5 Postal stamps
- 6 Currency notes
- 7 Ivory sculptures
- 8 Bronze sculptures
- 9 Guns
- 10 Iron swords
- 11 Iron cannons
- 12 Iron anchors
- 13 Iron cannon balls
- 14 Stone cannon balls
- 15 Metal stamps
- 16 Garments
- 17 Iron lottery frame
- 18 Photographs



Appendix

St. Francis Xavier

A small fleet of five ships set out of Lisbon on 7 April 1541. The fleet was on its way to the East Indies and had among the passengers, besides the new Governor of Goa, Dom Martin Affonso de Souza, a lean man of medium height named Father Francis. Father Francis, though only 35 years of age, had placed on him the arduous task of spreading Christianity among the subjects in the Portuguese colonies in the East.



Filled with dedication and inspired by his early association with St. Ignatius Loyola, Francis was to prove not only equal to the task set forth but to surpass all others in his missionary zeal to become a legend as one of the apostles.

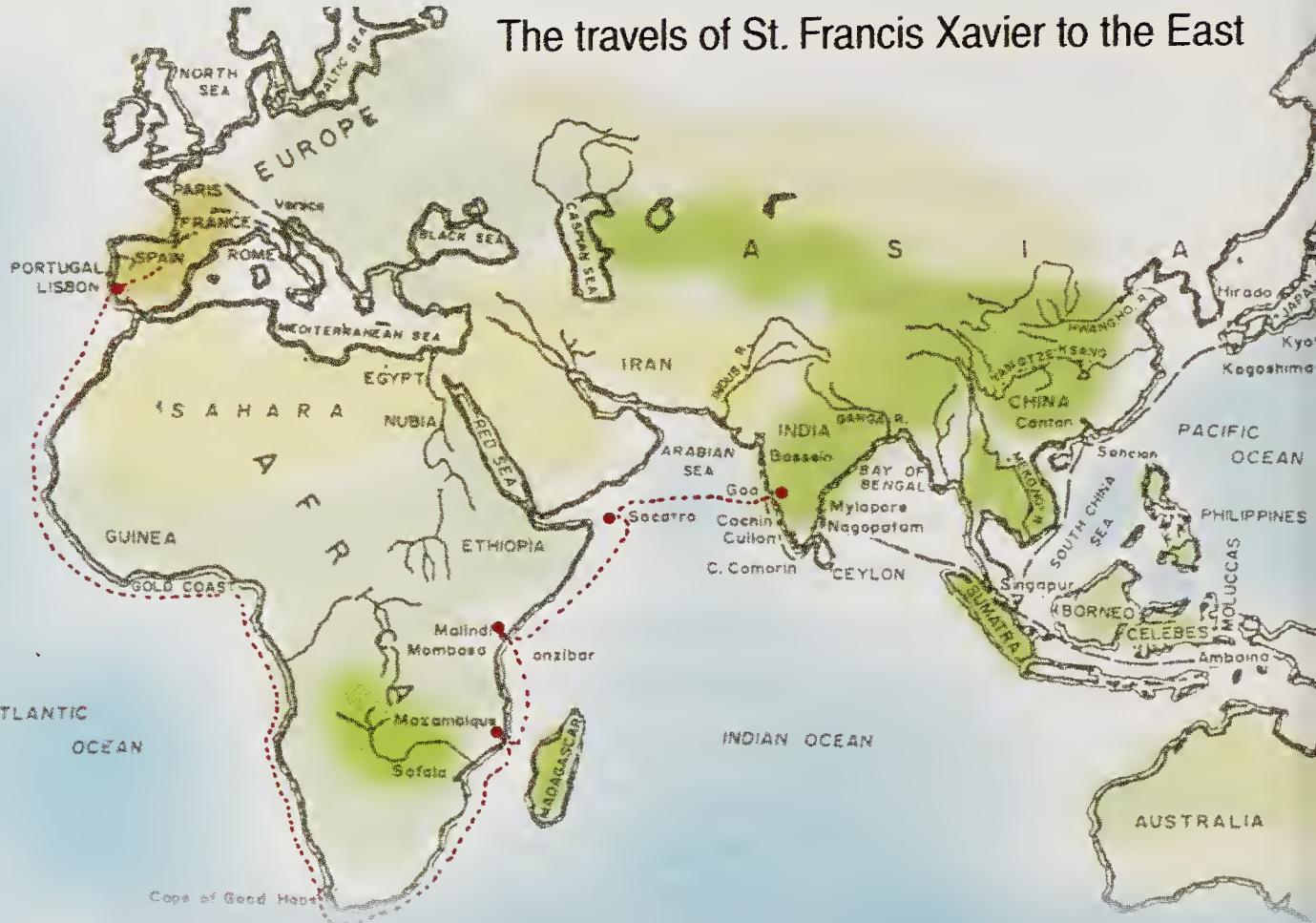
This voyage was to be the beginning of further wanderings to far away places amidst perils, hunger and thirst with the sole mission of carrying his name before kings and princes, governors and captains, the learned and the ignorant, the rich and the poor alike.

Francisco de Xavier y Jassu, who was later to become famous as St. Francis Xavier, was born on 7 April 1506 in the Castle Xavier in the kingdom of Navarre in Spain. His parents, Don Juan de Jessu y Atondo and Donna Maria de Azpilcueta Aznarez de Sada, were of noble lineage. He had three sisters and two brothers, all elder to him. The family was struck with disaster in 1512 when King Ferdinand of Aragon annexed Navarre by force.

Though living in troubled days, unlike his brothers, who took up the profession of arms, Francis evinced keen interest in studies and, after a brief period as Cleric of Pamplona in Navarre, left in 1525 for Paris where he pursued his studies in the College of St. Barbara. In 1530, he took the licentiate degree in arts and received priesthood the same year.

He joined a teaching post and soon rose to the position of a regent. He might have eked out his existence in that capacity but for his coming into contact with Inigo de Loyola, who, quitting the profession of arms and the colourful court life took to ecclesiastical studies and was later to found the Society of Jesus.

The travels of St. Francis Xavier to the East



Coming under the influence of such a master of spiritual life, the material world with its diversions and amusements, its riches and honours, its pomp and pageantry lost all attraction for Francis. Since then Francis followed in the footsteps of Ignatius and was filled only with the thought of working for the salvation and sanctification of souls.

On 15 August 1534, he, along with few other followers of Ignatius, in a desolate chapel on the slopes of Montmartre near Paris, took the vows of chastity and a pilgrimage to Jerusalem. Though Ignatius left Francis in 1535, he soon rejoined him in Venice. Together they went to Rome where they met Pope Paul III and where Francis was ordained as the priest at Venice on 2 June 1537.

At the instance of King John III (1521-57) of Portugal, Dom Pedro Mascarenhas, his ambassador in Rome, approached the Pope with the request to select six eminent priests to go to the East Indies. Though Father Francis was not among the selected few, it was destined that he alone should make the trip to the Indies. He left for Lisbon and thence to the East Indies visiting on his way Mozambique, Malindi in Kenya, and Socotra and finally Goa in May 1542. In September of the same year he left for the south along the Malabar Coast and followed it up as far as Mylapore on the eastern coast preaching to the local people the doctrine and practice of his faith. His teachings had profound effect on the Paravas and the Mukkuvars along the fishery coast. Yet the base of his operations was Goa, to which he returned several times, where he was closely associated with the College of St. Paul.

The news that Christianity had reached quite a few islands in Moluccas, requiring the services of missionaries to teach the converts in the practice of the new faith, made St. Francis Xavier embark on a voyage that was perilous and risky. Anyway, he reached Malacca. To enable the local population to properly comprehend the faith to which they had been converted, he had the prayers translated into Malay, the local tongue.

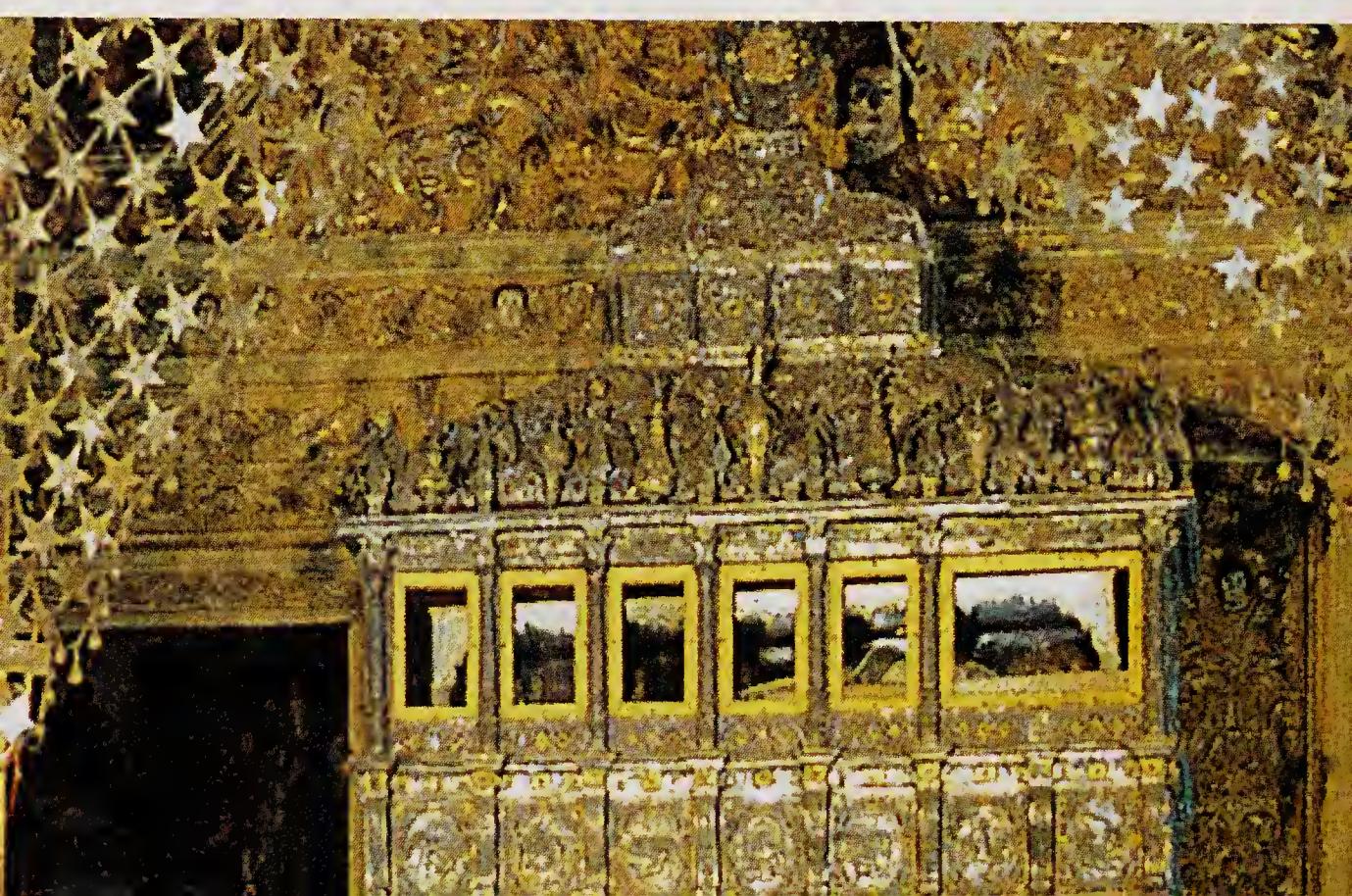
Below:
St. Francis Xavier



He returned to Goa in 1548 and soon left for Japan where he approached the king of Yamaguchi to permit him to preach Christianity among those people. But Francis could not make much headway due to the opposition from the Bonzes. Disappointed, he boarded a ship bound for Goa but got off at Sancian, an island off the coast of China, where he fell ill and died on 3 December 1552 at the early age of forty-six, ten years after he first set foot in Goa.

His body was buried in Sancian, but subsequently taken to Malacca where he had done yeoman's service for his faith and was buried in the Church of Our Lady of the Mount. Francis's successor had the grave opened four months after the burial to pay his respects. Finding the body fresh and life-like, and feeling the impact of the miracle, he had it brought to Goa on 16 March 1554. The body was kept in St. Paul's College at first and in 1613 was transferred to the Professed House of Bom Jesus. After the canonization of the Saint a rich silver coffin was provided for the body which was removed to the Gospel side in the Church of Bom Jesus and later transferred to the Epistle side of the same church where an artistic mausoleum was built.

Below:
Silver casket
of St. Francis
Xavier, Basilica
of Bom Jesus



The body of St. Francis Xavier has undergone several mutilations commencing from 1553. The first mutilation was almost immediately after his death, when the person who opened the grave for transporting the body to Malacca, had a small portion of the flesh removed from near the knee to show his captain the unusually fresh condition of the body. At Malacca the body suffered further damages when it was kept in a grave too short in size that the neck broke. One of the toes was bitten off in 1554 by a Portuguese lady who took it away as a relic of the Saint.

In 1890, the other toe fell off, which is kept in a crystal case in the sacristy of the Basilica of Bom Jesus. The portion up to the arm was severed and sent to Rome in 1615 where it is venerated in the Church of Gesu, while the remaining part of the right hand was cut off in 1916 and sent to the Jesuit province of Japan. Some portions of the body from the intestines were removed and distributed as relics of the Saint to various places.

At first the body of St. Francis was exposed for public view on the anniversary of his death, particularly after his canonization in 1622, but from 1707 for thirty-six years there was no exposition at all. In 1744 and in 1751, the body was exposed privately for the then governors.

The first exposition was in 1752, followed by the next in 1860 and then in 1879. Since 1891 there have been regular expositions more or less every ten years.

Travels of St. Francis Xavier to the East

1541	7 April September	Sailed from Lisbon Reached Mozambique
1542	February 6 May September October	Set out for Goa, touching at Malindi and Socotra Arrived in Goa Left Goa for Fishery Coast Landed probably at Manapal
1543	December	Back to Goa
1544	February	Returned to the Fishery Coast
1545	March May September	Arrived at Nagapatnam Arrived at Mylapore Reached Moluccas
1546	1 January 14 February	Set sail for Amboina Reached Amboina
1547	January April June	Returned to Ternate Return voyage to India Sojourn at Moluccas
1548	13 January February 2 April 9 September 10 November	Reached Cochin In the Fishery Coast In Goa Another visit to the Fishery Coast Returned to Goa
1549	April 21 April 31 May 24 June 15 August	Set out for Japan Touched at Cochin Reached Moluccas Took ship for Japan Arrived at Kagoshima
1550	October	Set out for Kyoto
1551	March 16 November 17 December 27 December	Arrived at Yamaguchi Left Japan for India Touched at Sancian Arrived in Malacca
1552	24 January 15 February 17 April May 15 July August 3 December	Arrived in Cochin Reached Goa Set out on his last voyage Arrived in Moluccas Left Moluccas Reached Sancian Died in Sancian

Glossary

aisle	one of the lateral divisions parallel to the nave, but not as high.
Baroque	style after Mannerism in Italy (<i>circa</i> 1600). It is characterized by dynamic lines and masses and free use of Classical motifs and exuberant decoration.
belfry	room at the top of a tower where the bells are hung.
buttress	masonry built against a wall to give additional support.
choir	part of the church for the choir.
Corinthian	the last of the Classical Orders. It is characterized by a base, sometimes a pedestal, slender fluted shaft with fillets and ornate capital using stylized acanthus leaves.
Doric	the first and simplest of the Classical Orders. It is characterized by no base, relatively short shafts fluted with sharp arrises and simple undecorated echinus and square abacus.
Greek cross	a cross with all four arms of equal length.
Ionic	the second of the Classical Orders. It is characterized by an elegantly moulded base, tall slender shafts with flutes separated by fillets and capital using the volute or spiral.
Manuline	an architectural style prevalent in Portugal, named after King Manual (AD 1495-1521). Its main characteristics are twisted piers and overdecorated entrances.
nave	central part of the church between the choir and the opposite end and separated from the aisles.
order	a column with or without base, a shaft, capital and surmounted by an entablature. The orders were evolved by the Greeks and later by the Romans. The main Greek Orders are the Doric, Ionic and Corinthian while the Roman Orders are the Tuscan and Composite.
sacristy	room where the vestments, vessels, etc., of a church are kept.

transept	part of a cruciform church at right angles to the nave and chancel.
Tuscan	a Roman addition to the Classical Orders resembling the Doric order but with a base and without flutes and triglyphs.
vault	an arched roof in stone or brick; also an underground chamber used as a store or burial place.

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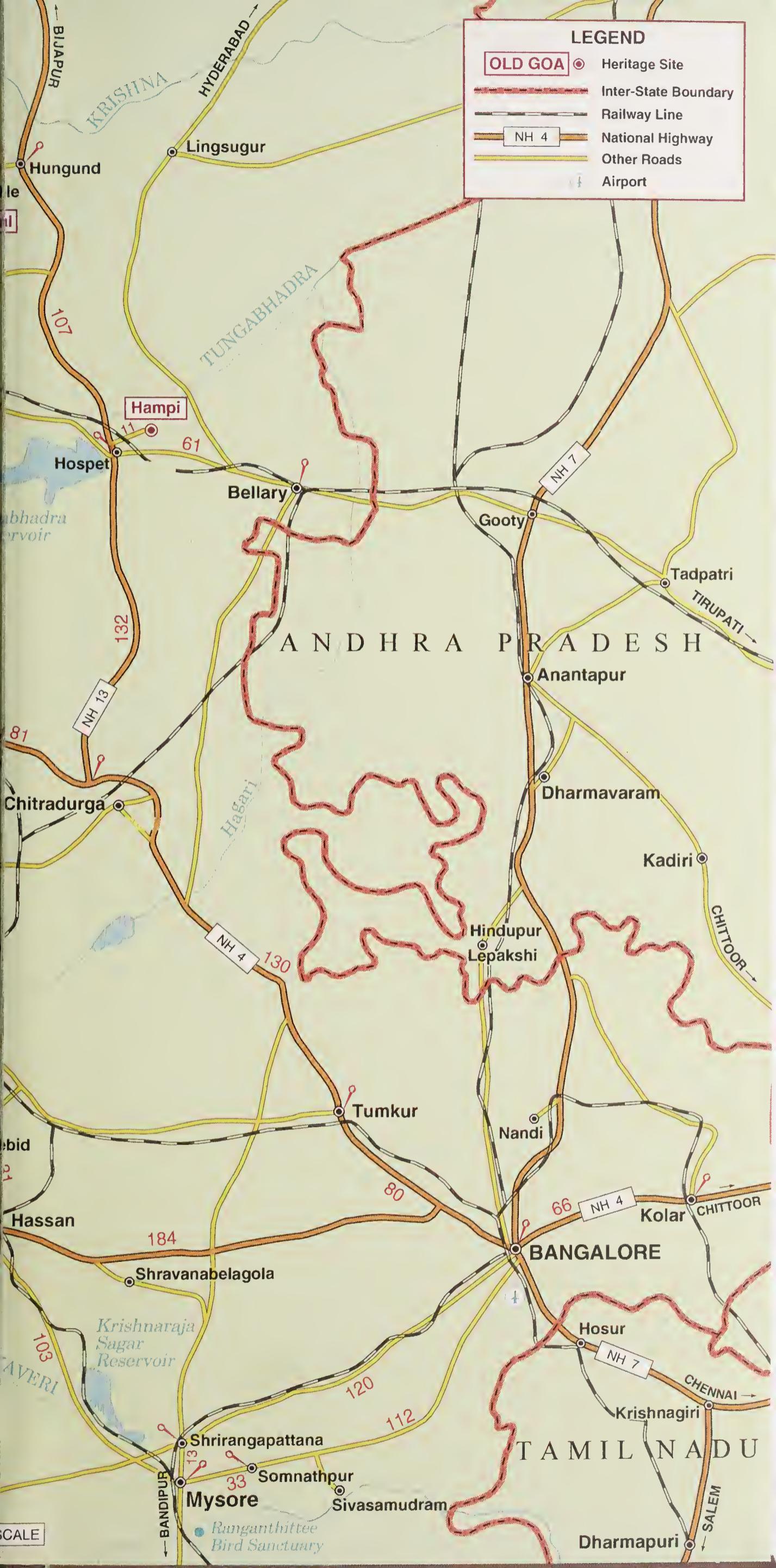
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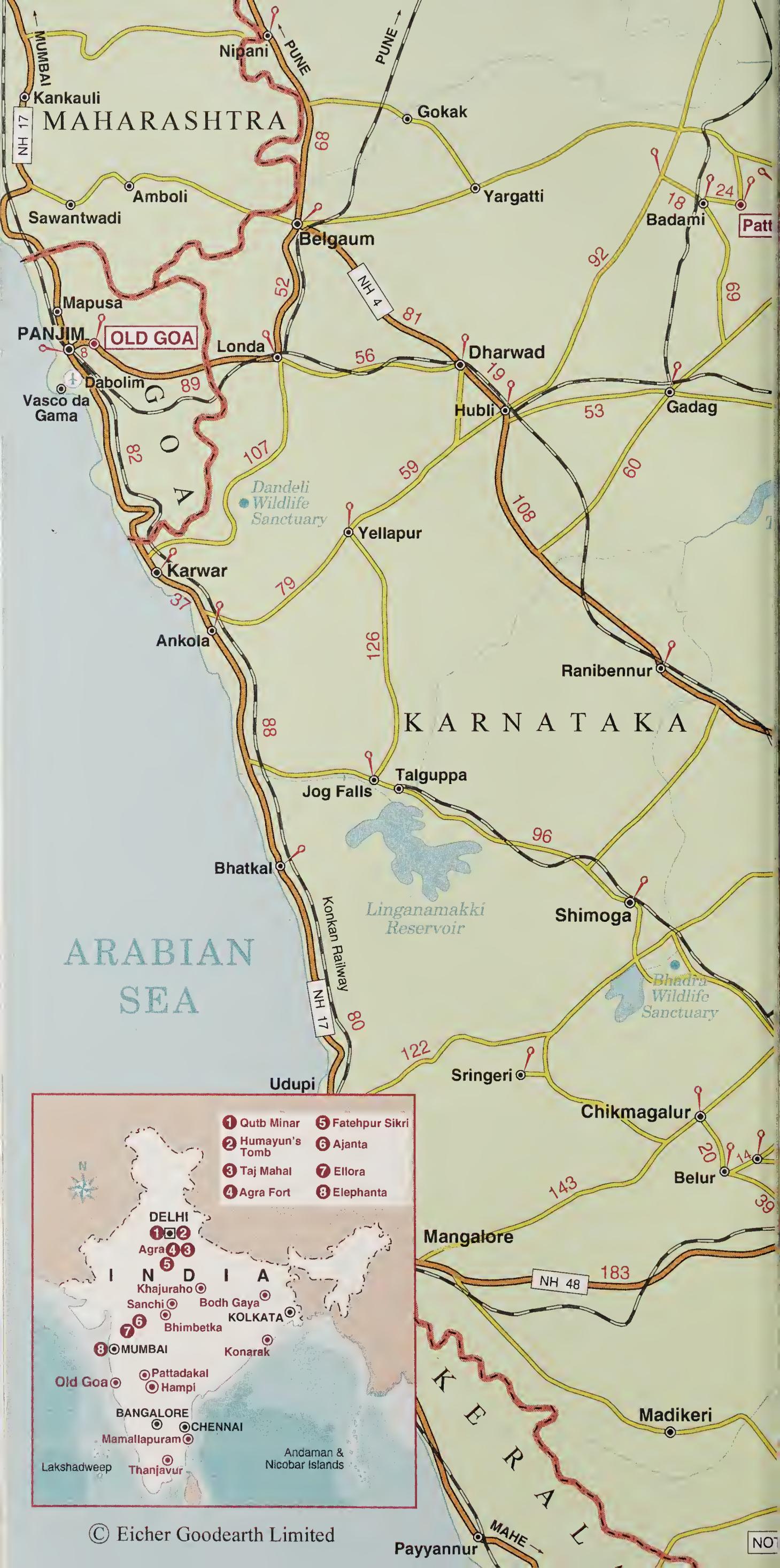
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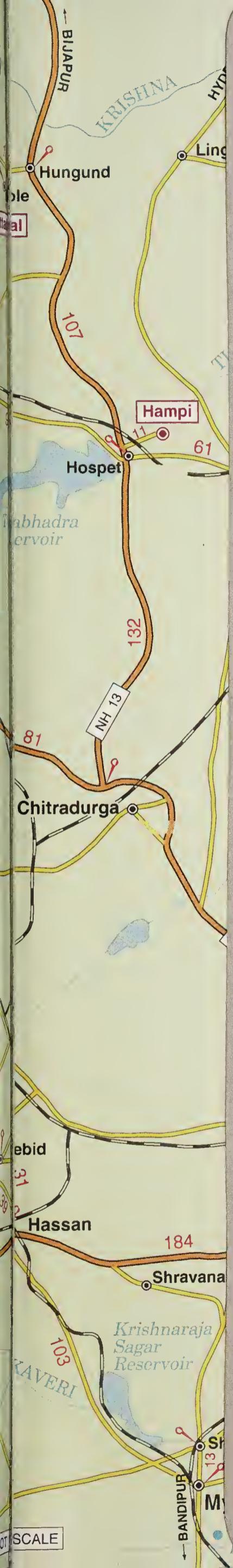
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